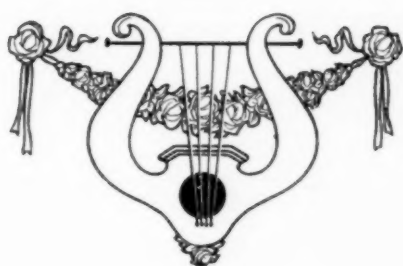


PRE-CONFERENCE ISSUE

MUSIC SUPERVISORS JOURNAL



MARCH, 1924

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MUSIC SUPERVISORS' JOURNAL

VOL. X

ANN ARBOR, MICHIGAN, MARCH, 1924

No. 4

OFFICIAL ORGAN OF THE
MUSIC SUPERVISORS' NATIONAL CONFERENCE
GEORGE OSCAR BOWEN, Editor

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Editorial Comment

The Seventeenth Annual Conference

The week of April 7th will witness the gathering of the members of the Music Supervisors' National Conference in Cincinnati, Ohio, for the Seventeenth annual meeting. This will undoubtedly bring together nearly, if not quite 2,000 men and women who are interested, or actually engaged in the work of public school music. If that number is present it will be the largest group that has ever attended any of the Conference meetings and we believe, the largest group of musicians that has ever come together in this country for constructive, educational work. This fact alone is significant, for it shows more conclusively than anything else could, that the interest in school music is growing rapidly in the United States.

The Cincinnati Program

The program which has been provided by President Otto Miessner should meet the demands of the most exacting Confer-

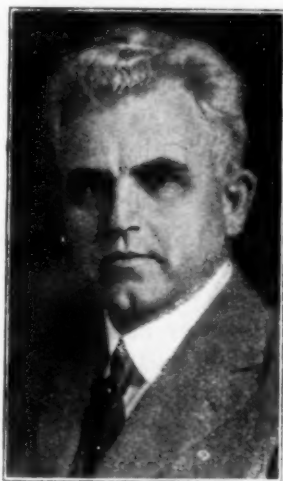
ence attendant. Within the past few years we have become to such a large extent, a group of specialists, that a Conference program becomes a complicated affair. In this connection, every member should have it in mind to congratulate President Miessner personally for his untiring efforts to make an interesting program. The honors of the office are many, but the executive earns them and many more. Each group of music specialists must be taken care of, and thus it is found necessary to provide a large group of sectional meetings. Under this head, running through Wednesday and Thursday, the reader will find meetings provided for those who are particularly interested in the "Music in the Grades," "Music in the Junior High School," "Music in the Senior High Schools," "Piano Department," "Voice Department," "The School Orchestra," "School Band," "Music Appreciation," "High School Harmony," "Training the Grade Teacher," "Training Instrumental Teachers," "Training the Supervisor." Surely every-

one can find something of interest every minute of the day. The day has passed when each person is sufficient unto himself in this matter of school music, and more and more we are coming to respect and desire the other fellows point of view. In addition to the above named sectional groups, time will be devoted to visiting the public schools of Cincinnati, and listening to programs given by groups from the different schools, not only of Cincinnati but from other places. A number of speakers of international reputation will address the entire Conference, among whom are Edgar Stillman Kelley, Edward Howard Griggs, Dr. L. D. Coffman, President of University of Minnesota, Lorado Taft, the Sculptor, and others whose names are well known to members of the music profession. The week will be a busy one, but none of us can afford to miss it.

Eastern Conference

As we go to press the Eastern Supervisors Conference is in session at Rochester, New York. From reports that have been received there will be a large and enthusiastic attendance. The Eastern Conference is a live one and its members are among those who are doing the big things in progressive school music. The Rochester program should be a most interesting one. As one reads it he notes that the mornings of the first two days are devoted exclusively to visiting the schools of the city. Also two of the evening programs are provided by the different Junior and Senior High Schools, while Saturday morning provides for a big demonstration of what Rochester is pleased to call its Instrumental Conservatory. The work of the Instrumental Classes, under the direction of Jay W. Fay has been quite as successful in Rochester as any other city in

the country, and this demonstration of some seventy classes by twenty teachers should be very enlightening and instructive. Other features of the program are a concert to be given by the Rochester Philharmonic Orchestra under the direction of Albert Coates, the eminent English conductor, and also a program by the faculty and Opera Department of the Eastman Conservatory. Among the speakers who will address the different meetings are, Dr. Livingston Farrand, President of Cornell University; Dr. Payson W. Smith, Massachusetts State Commissioner of Education; T. P. Giddings, George Oscar Bowen, Franklin Dunham and others.



GEORGE OSCAR BOWEN
Journal Editor.

In This Issue

A number of unusually interesting articles will be found in the pages of this issue. Among these is one by Miss Edith Rhett in which she tells of the big piece of work that she is doing at Detroit, Michigan, in connection with the Detroit Symphony Orchestra. This shows what can be done in that big field, and the fact that the work functions in the public schools of Detroit

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makes it more interesting to school music people. The final article in the series on *"The Evolution of Public School Music in the United States"* appears in this issue, in which Will Earhart tells of the tremendous advancements made in high school music. *"A Survey of the Giving of High School Credits for Private Music Study"* is the title of an article which we are reprinting with permission from The National Bureau for the Advancement of Music. Mr. Tremaine, the director of the Bureau, has made a long study of this question, and has again contributed another nice piece of work to the cause. *"What is Modern in Music,"* by Ernest Bloch, should be interesting reading for all musicians.

The College Glee Club

The College Glee Club, that organization of singers, which in the old days seemed to have been organized for the purpose of carrying publicity for its particular Alma Mater into all parts of the country, and particularly "into the enemy's country," seems to be experiencing a change of heart with respect to its musical activities. Formerly the programs given by College Glee and Mandolin Clubs was full of what people were pleased to term "college pep," or "college flavors," but which really amounted to a very poor vaudeville performance. Graduates of the particular institution undoubtedly enjoyed the program, for it took them back to the days when they were undergraduates, but surely the outsider who happened to attend the performance would receive little enjoyment from a musical standpoint. Now it seems that this is all changing and the college Glee Club is becoming a dignified musical organization. In many instances the instrumental clubs have been abandoned, or charged to Chamber Music groups. The Glee Clubs are

singing music of undoubted musical quality, in fact some clubs have gone into the ultra-classical sphere, and are singing Bach and Palestrina, as well as the better more modern composers. Nearly everyone is familiar with the Inter-Collegiate Glee Club contests which are staged each year, one in New York for the eastern colleges and universities, and the other in Chicago for the mid-western schools. Monday evening, February 18th, fourteen clubs representing as many of the mid-western colleges met in Chicago for the annual contest. It is not necessary to say that the rivalry was very keen. There was a lot of good singing and some that was not so good but as a whole it was all commendable, and served to show that when properly trained the young men in our higher schools of learning are capable of doing first class singing. Furthermore they seem to enjoy it quite as much as they did the other type of program. Later in the season, the Eastern contest will be held in New York City when the colleges in that section of the country will be represented.

FARE AND ONE-HALF TO CINCINNATI

Arrangements have been made with the many railroad lines running into Cincinnati for a fare and one-half rate to all members of the Conference. To secure this rate it will be necessary for members to present their MEMBERSHIP CERTIFICATE at their local railroad ticket office at the time of purchasing their ticket. This Membership Certificate may be secured by sending your membership fee for 1924 to the treasurer, A. V. McFee, Johnson City, Tenn. An enrollment card for this purpose will be found enclosed in this issue of the JOURNAL. DO IT NOW!

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THE EVOLUTION OF PUBLIC SCHOOL MUSIC IN THE UNITED STATES

THE EVOLUTION OF HIGH SCHOOL MUSIC

By WILL EARHART,

Director of School Music, Pittsburgh, Pa.

THE evolution of high school music has been a movement from the general to the specific, from the vaguely cultural to the definitely instructive. Quite up to the beginning of the twentieth century, chorus practice, more or less well organized, constituted the sole musical activity in the great majority of our high schools. Now and then an orchestra or band, or at least an ensemble of fairly congenial instruments, could be found; but such groups were usually of occasional and transitory character, and little or no systematic development of instrumental musical ensembles was undertaken. Beyond some such recognition of the existence of instrumental music as an interest of high school students, there was small thought of even the possibility of other musical instruction.

But what we have said applies to the United States as a whole. Here and there other lines of musical development were being followed, sometimes quite efficiently. Probably before 1900 every feature that is now included in the most advanced plans for high school music was in practice somewhere. It is a pity that historical data are so scattered and so difficult to collect that these worthy pioneer achievements cannot be definitely credited.

One of the earliest additions to the meagre provisions for musical development made in high schools was the practice of giving school credit for the study of specialized musical technic under outside teachers. So much interest in this same practice has been shown in the last few years

and its late progress has been so great that it is likely to be considered a very recent development. But in Chelsea, Mass., in 1906, Mr. Osborne McConathy inaugurated this practice; and even earlier, namely, in 1904, Mr. McConathy inaugurated courses also in Harmony and Music Appreciation. I remember receiving, in 1910, a copy of a cantata which Mr. McConathy's pupils had composed and performed. It is a remarkable product of school music for that date.

From the beginning made by Mr. McConathy in crediting outside musical study, the practice has grown to astonishing proportions. Several courses in piano study have appeared that owe their origin solely to the demand for some standardization of instruction that will make it a safe subject for crediting. And these courses, by conforming to the demand of educators that general intelligence and culture be developed commensurately with technic in the student who seeks school credit for his study, have reacted powerfully and beneficially upon the teaching of piano everywhere. No similar publications have appeared in connection with the study of orchestral instruments, voice, or organ for school credit; but the teaching of these, too, is unquestionably being slowly modified by contact with the public schools, through pupils who are receiving school credit for private instruction. A plan for regulating the granting of such credits and guarding the outside study of pupils has lately been adopted by the Music Supervisors' National Conference and is now officially endorsed by the Penn-

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sylvania State Department of Public Instruction, through Dr. Hollis Dann, State Director of Music. So the practice is well on its way.

The beginning of the rise of the high school orchestra from the position of a furtive and fugitive effort to a place of respectability and then high honor is more difficult to localize. Mr. Birge insists upon my saying that I had something to do with that. I make record with painful reluctance. It is most immodest; and it is doubly hazardous; for probably this historical account is not the significant one. I hope this record will be amended and corrected as other efforts than mine come to light.

Doubtless there were at the time and earlier, many high school orchestras as good as the one organized in Richmond, Ind., in 1898; but that one grew to commendable strength. In 1912 it had 64 members, practically complete symphonic instrumentation, and members received credit for playing in it, equal, hour for hour, to the credit received for work in any school subject. It had a feeder in the form of a junior high school orchestra (7th and 8th grades only) then of 40 players, and in turn it became itself a feeder for a community symphony orchestra of 70 players. Many instruments, as oboes, bassoons, French horns, trombones, basses, etc., had been acquired by and for the school and community and were used from 7th grade to symphony orchestra, wherever there were persons who would play them. It was this complete community consent that probably gave that orchestral movement its strength and its reputation. It is extending further its reputation now, under the direction of Joseph Maddy. Those who heard it last March in Nashville, Tenn., when it played with full instrumentation and fine musical effect the *Rienzi Overture*, the slow movement from Tchaikowsky's *Fifth*

Symphony and much other music of the kind, are not likely ever again to set limits to the possibilities of the high school orchestra.

This story, so far as the schools are concerned, at least, was being duplicated in goodly degree during the same period by other schools, and has since been duplicated in innumerable schools. It is a poor high school today that does not have its orchestra, of fair capability; and added to such ensemble work is an amount of group and individual instruction in the technic of the separate instruments that in the aggregate is stupendous. A number of school systems regularly employ teachers, supervisors, and even directors of instrumental music, to give technical instruction and direct ensemble work. In Chicago, Mr. Frederick Stock rehearses high school players, and is developing our future oboe, bassoon and horn players from native stock. In Rochester, N. Y., through the generosity of Mr. George Eastman, hundreds of children are receiving instruction in the technic of orchestral and band instruments and in ensemble playing. Oakland, Cal., has been conspicuous for years for the unmatched extent and great excellence of its orchestral and band developments. Our Pittsburgh high school orchestras aggregate over 500 members. In Cleveland, Ohio, Mr. Sokoloff's orchestra members are under contract to teach school pupils on Saturday morning as well as to play in the Cleveland Orchestra. But better yet is the fact that every hamlet now has its own high school orchestra. In 1920, out of 359 school systems reporting, 278 had orchestras, credit for orchestra work being given in 159 of these. The movement is spreading now more rapidly than ever; so we may feel reasonably assured of a knowledge of the orchestra and its music among our people in the near future.

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On the subject of instrumentation in harmony and courses in music appreciation in high schools as much favorable comment might be made; but that story will be told by Mr. Birge.

Chorus singing in high schools, during these years of expansion, has consistently moved toward higher attainments. There has not been such an efflorescence as has marked all these other branches, because singing is older and its possibilities have long been more fully exploited. The strength and beauty of the music sung, however, as well as its adaption to youthful voices, has increased amazingly. Besides, the classification and management of voices has improved, the level of general musicianship among the pupils has been greatly elevated, making possible the performance of music of greater technical difficulty and artistic content; and a more settled place as an integral feature of the curriculum has been accorded choral music. Now a new advance is beginning which will, I believe, work toward improvement that will be only a little less notable than that observed in the branches of musical instruction of later advent. It is the giving of group instruction in vocal technic. Possibly the definite instruction inaugurated along instrumental lines is responsible for this parallel in the field of voice. Supervisors may, perhaps, have come to believe that they are giving better (because more intensive) instruction in instrumental music than they are giving in their age-old domain of vocal music, and may have sought to do something comparable in the field of voice. Certain it is that group instruction in voice management is assuming the aspect of a new (or newly emphasized) branch of high school music, and that chorus practice is beginning to rest upon it as orchestra ensemble waits upon technical control.

Where it has been inaugurated the results have been most gratifying. A much more vigorous and wholesome interest and fidelity to the work of the period has been aroused in those who before had been comparatively indifferent. They give every evidence of feeling that now they are attending chorus for a definite aim instead of the vague one of practicing new pages of music for the cultural value of it. And the cultural value has at the same time largely increased; for being enlisted in an effort toward greater beauty of tone and the development of an instrument capable of performing music musically, they have naturally come to think of beauty of tone and beauty of performance as an ideal to be striven toward. And in what else does the movement towards musical development, on the part of the performer, consist?

Something should be said here about the enormous contribution that the "junior high school" is making—when the opportunity is rightly used—to the further advancement of high school music. Congregated in large groups, at their most idealistic age, at the age when their emotional sensitiveness is greatest and gains most through having the safe and pleasurable vehicle of music for its expression, at the age when the acquisition of a new skill is a deep delight, the pupils in a junior high school are electrical in their response, say, to the attractions of orchestral playing or to instrumental technic. In three years of good junior high school music pupils advance almost to the point that they formerly reached in the four years of the old high school—and they still have three years left for further advancement. But there is not time to expand this subject.

We end as we began, by saying that the evolution of high school music has been a movement from the vaguely cultural to the definitely instructive.

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Under the editorship of

THOMAS W. SURETTE, ARCHIBALD T. DAVISON and AUGUSTUS D. ZANZIG

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In other words, the purpose of the Editors is to place school music on a level with the best music of other kinds. There is no reason either in the technique of school music teaching or in the capacity of children to like and understand the best music for giving them anything less than the best.

Consequently this volume differs from all others of its kind inasmuch as it contains no songs "written for the book," no songs written to illustrate technical problems, and no songs gathered here and there for the sake of novelty or sensation. The Editors do not desire to add another to the constantly increasing number of such books.

Where a second and third part have been added these parts are **real; i. e.**, each is, as far as possible, a melody in itself. The usefulness of part singing in schools depends largely on this principle, which is to be found in most of the choral music of the great composers. When children have real parts to sing they develop independence and initiative and their pleasure is doubled thereby.

The Editors believe that a lack of enthusiasm for music in children in the Junior High School is chiefly due to the poor music they have experienced in previous years. It is hoped, therefore, that these songs will be welcomed by all supervisors who are forward-looking, and who wish to raise the standard of school music.

THOMAS WHITNEY SURETTE.

Publisher's Note: A BOOK OF SONGS (*Concord Series No. 4*) consists of 210 Unison & Part Songs and will be issued in two forms; i. e., a "Teachers' Copy" containing words, music and pianoforte accompaniment, n. \$2.00, and a "Students' Copy" containing words and music only, n. \$.75.

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A SURVEY OF THE GIVING OF HIGH SCHOOL CREDITS FOR PRIVATE MUSIC STUDY

The National Bureau for the Advancement of Music has just announced the publication in book form of a Survey of the Giving of High School Credits for private music study, which has been acclaimed by leaders in the musical world as the most comprehensive and valuable work on the subject yet produced.

The spread of the idea of giving school credits for outside music study by pupils is an important phase of the general development of musical education during the past ten years, and the aim of the Survey is to furnish information to school authorities planning the introduction of the outside credit system, also to supervisors and teachers of music, music clubs, women's clubs, and other organizations and individuals working for its adoption in their respective localities. It is also hoped that other groups not yet interested in the subject will become active in behalf of the idea when they realize the extent to which it is already being adopted.

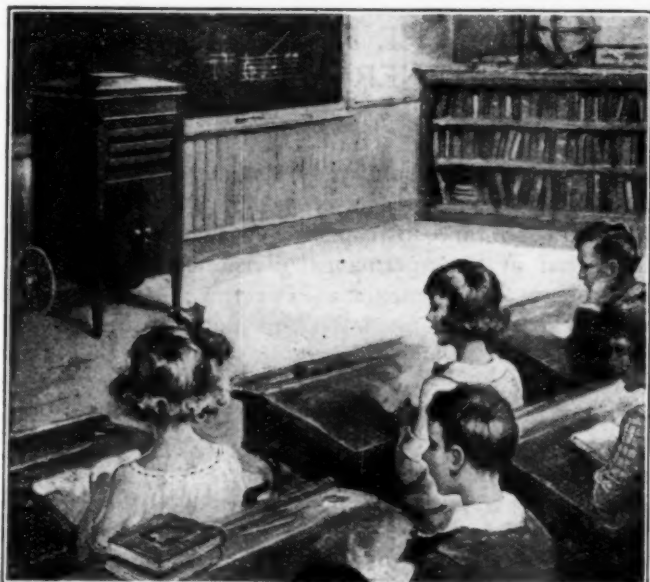
The book contains an introduction by C. M. Tremaine, Director of the National Bureau for the Advancement of Music, under whose supervision the material contained therein was compiled. Mr. Tremaine has been giving a great deal of attention to the subject for the past two years, and has received co-operation in the preparation of the work from Prof. Osbourne McConathy of the Northwestern University School of Music, Evanston, Illinois; Will Earhart, Director of Music of the Pittsburgh Public Schools, Pittsburgh, Pennsylvania; Mrs. Emile Trebing, Chairman of the Committee on High School Credit Course of the Arkansas State Music Teachers' Association; Dean Herbert Kimbrough of the School of Music

and Fine Arts, State College of Washington; Warren C. Whitney, Vice-President of the United Piano Corporation, and many others who are interested in the subject.

About one half of the book is devoted to a general survey of the laws of the different states of the Union governing the allowance of high school credits for outside music study, together with lists of cities which have worked out plans under which such credits are given, and which are offered for comparison and instruction. The remainder of the book is devoted to a statement of examination requirements for piano students in states which have adopted the plan of giving high school credits, also outlines of the different courses of study prescribed, and sample forms for reports and teachers' records of lessons and instruction given.

It is not the purpose of the survey to present a brief for music, for the progress of that art is taking care of itself and music is destined to occupy a still larger place in the minds of the public as time goes on. The book is prepared for the use of those who wish to direct their efforts towards the promotion of music throughout the giving of high school credits for music study, and constitutes an invaluable compilation of information as to what has already been done in this line, thus providing a guide for those who wish to bring about the allowance of credit for outside study in their own communities. The survey of what is being done in the giving of credits reveals not only the increasing extent to which the idea is being adopted, but also the increasing right to recognition of the work in applied music and the justice of the claims

(Continued on page 61)

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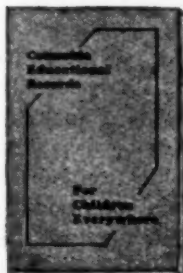
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MUSIC APPRECIATION—THE EDUCATION OF THE LISTENER

By EDWARD B. BIRGE,

Indiana University, Bloomington, Indiana

THE twentieth century era, so far as its spirit differs from that of the nineteenth, does not properly date from the year 1900. It began eight years earlier, with 1892, when the four hundredth anniversary of the discovery of America by Columbus was the occasion of assembling the greatest world exposition in history. To the attention of millions of visitors to the Columbian Exposition were brought the latest triumphs of science and the greatest achievements of industry. The aspirations of mankind for a more abundant life found expression in great works of art and music. The vast throngs which saw and heard these wonders carried home thoughts, feelings, and ideas which were to profoundly affect the life and conduct of the twentieth century.

The beautiful singing of the children's choruses drilled and directed by William L. Tomlins not merely thrilled the hearts of those who heard it; it aroused the conviction that the need of such spontaneous gladness in singing is a fundamental fact in the education of the child. This conviction soon bore fruit in the schools. A new ideal of the joy of singing swept through the Middle West and thence throughout the East and Far West. But it did more than reestablish singing as one of the fundamental aims of music education. It opened up the question of a larger field for school music, a field which should be comprehensive enough to give to the children an appreciation of instrumental as well as vocal music, with the result that instrumental instruction in the form of orchestras and bands and in these latter days stringed and wind

instrument and piano classes became permanent divisions of the music curriculum. But the idea of music appreciation, gaining breadth of view, soon became a realization that all children should be given an opportunity of learning to appreciate music beyond their own ability to perform. In the high schools lessons began to be given in listening to music, the teacher usually playing the music on the piano, or occasionally obtaining the assistance of musicians outside the school. But the perfected player-piano and phonograph soon made it possible for every school to hear music. Science coöperating with art gave the opportunity of bringing directly into the lives of children the musical wealth of the ages. And yet for a time the music teacher seemed too dazzled by the very richness of his opportunity to take immediate advantage of it. For several years listening lessons were confined practically to high schools; and by the year 1910 many standard high schools were offering elective in music appreciation, often with the combined title of history and appreciation.

Meanwhile the trend of philosophic thought to the effect that the consequences or results of ideas are what give them sanction as truth, as expressed in the word pragmatism, powerfully affected educational thinking. New definitions of education began to appear, one of the most striking being that of Dean Briggs to the effect that education should train the individual to do well that which he is going to do anyway. This definition embodies the prevalent idea that education

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should function in life directly and not remotely, and it helped to make a new evaluation of music appreciation and of music education, the relentless logic of which is that as everybody will listen to music, while comparatively few will be performers, all the children should be trained to listen with intelligence and understanding. Following closely upon the realization of the new importance of trained listening, several text books on music appreciation have been published, these providing courses and methods of study beginning with the primary and going through the high school. The phonograph companies have been active in issuing graded lists of records and carefully edited catalogues giving helpful notes upon every phase of presenting the subject. They have covered the entire range of the literature of music with thousands of records, including song, opera and oratorio, and every combination of instruments, from violin and piano and the various trio and quartet combinations to the complete symphony orchestra. Especially noteworthy are the many records prepared expressly for the lower grades, designed to facilitate an appreciation of rhythm and mood and the national idiom of each country as expressed in its folk music. The teacher is embarrassed not by the poverty of his material, but by its richness, both in extent and variety.

With such stores of materials which appeal directly to the primary interest of the pupils within easy reach can we doubt that we are at the threshold of the greatest expansion of music study in our history? Already, noticeable results have been gained. Within the school there is greater interest in music as *music*, with a greater resultant interest in the study of the rudiments. More children are attending concerts, the programs of which have been studied in school, and there is evidence that the

adult members of the family are more actively interested in music through the influence of the children. Thus one of the demands made upon school music—that it function in the home and community life—is beginning to be realized.

One of the inevitable results of the use of the phonograph and player-piano in the school is the desire on the part of the children to not only hear but see the artists who are performing the music. In this connection nothing is more gratifying to the public spirited music lover than the series of concerts for young people given every season by nearly all the symphony orchestras. The programs are carefully annotated and are studied in the schools. The same opportunities on a smaller scale are given in a great number of communities in the form of annual series of concerts by visiting orchestras and recitalists.

But numerous and encouraging as are these avenues for hearing music under the best conditions, they reach only a comparatively small proportion of the school population, many of whom have neither the opportunity, the desire or the means of profiting by them. Their musical interest is as yet dormant, unawakened by any contact with music in school or elsewhere. A method of arousing an interest in music on the part of not only all the children but of their parents as well was devised by Mr. C. M. Tremaine, of the National Bureau for the Advancement of Music, who at the Music Supervisors' National Conference in 1918 gave an address advocating the Music Memory Contest. During the four years since this time hundreds of these contests have been held in all sections of the country, with remarkable results. The children who never before have cared for music find that there is something in it for them. In the few months or weeks given to preparing for the contest the list of

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FOREWORD

MODERN invention is making the actual reproduction of music possible on so large a scale that the general public is having the opportunity to get in touch with extensive collections of material which was possible only to fortunate scholars in former times. Never has the necessity for guidance been so great, because the numbers of those who need guidance have been so greatly increased. Hence, I know of no more valuable aid not only to the general public but also to students and teachers than to have publishers who are issuing large quantities of material classify this so that the stranger is not left wandering in the mazes of a general catalogue, but can have the intelligent assistance of a guide to direct him where he will find what he wishes.

CHARLES H. FARNSWORTH
Professor of Music
Teacher's College—Columbia University

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In making this book, acknowledgement is given for helpful service and aid to the advisory Counsel of the Educational Department, as follows:

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twenty-five or more selections is handed the children, and every possible help is afforded them in studying the music. They are urged to hunt for these pieces at home, in piano albums and collections, and to play them or to get their parents and brothers and sisters to do the same. The phonograph shops help by stocking up with records and playing them to all who wish. The moving picture orchestras play selections from the list every week, the church organists likewise, and so far as possible, by a coöperative community effort, the children are surrounded by this music in school and out. The newspapers help by publishing the lists with information data regarding the music, the rules governing the contest and the progress being made by the various schools in their preparation. There is usually a preliminary contest for the purpose of selecting those who will take part in the finals. All the various means used in preparing the children combine to create community interest. At the final contest both the pupils and the audience take part, and it is difficult to determine which has the greater enjoyment. No project has ever been devised which combines so many factors for awakening community interest in music.

If the history of the musical amateur is ever written large credit will have to be given to the training and inspiration which he received from school music; but a true perspective of the situation will place school music appreciation teaching in the larger current of our national life, for although sometimes groping blindly, it is nevertheless seeking persistently for a more and more intelligent appreciation of musical art on the part of all the people.

There is space and time to mention only a few of the influences outside the public school which are helping give aim and purpose to this move-

ment. The National Federation of Music Clubs is the most vitalizing of these influences today. Its elaborate but highly efficient organization is helping in a constructive way every sphere of music activity. It may be truly compared to a far-sighted mother of a large and somewhat esthetically indolent family, over whose musical welfare she watches, offering prizes for those who excel in composing and performing, and laboring in every way to raise their standards of music appreciation. Through its "State Federated Clubs" this great organization is stimulating musical activity in every section of the country. The quiet but effective methods of the National Bureau for the Advancement of Music have given us the music memory contest and music week. Mention should be made of National Community Service, Chambers of Commerce, the Music Teachers' National Association, and last but not least the Music Supervisors' National Conference, because of their part in helping raise the tone of civic life through music.

The music supervisor of today, like the educational problems with which he deals, is a product of evolution. In the beginning he was a teacher of singing and then a teacher of the rudiments and sight-reading. To these activities he has added successively that of chorus conductor, band and orchestra director, and teacher of harmony, theory, history, and appreciation of music. What additional duties he will add to this list remains hidden in the future. As this somewhat complex individual looks out upon the world of music, and into the faces of the children and then into his own heart, he is conscious of the vast possibilities which fortune has placed within his reach for helping make America a music-loving nation. He realizes that with great opportunities come great responsibilities.

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"A small book, full of facts most interestingly set forth, so that the layman can get from it a wealth of information and the musician can enjoy known things but in a new way."—**Allice E. Bivins**, Dean, North Carolina College for Women, Greensboro, N. C.

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"The book is extraordinarily good. Few publications that have appeared in the last few years seem to me to promise to contribute so much to musical education as it does. The range of topics is all that it should be and only what it should be, the treatment is authoritative, and the style of writing, while clear and pointed, is yet easy and attractive."—**Will Earhart**, Director of Music, Pittsburgh Public Schools.

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Within a few weeks the Music Clans of America will gather at Cincinnati for one of the biggest weeks in the history of Public School Music. Will you be there?

You should attend this meeting by all means, if it is possible. You can make it possible if you but will it so. Is there anything more important to you than the success of this meeting, the purpose of which is to promote the best interests of the life-work and the cause in which you are engaged?

If you will carefully study the exhaustive programs scheduled for this meeting you will realize that every phase of music work in the public schools is represented. While no person can take in the half of it, you may have your choice of the subjects of greatest interest to you, whether you have been long in the work or whether you have only begun to serve.

Service to humanity, by showing it the way to the enjoyment and understanding of the noble Art of Music, is



W. OTTO MIESSNER
President.

our privilege, our responsibility. The 22,000,000 children of America are our wards. In their musical welfare we are most vitally interested. The problems of how best to serve them will be discussed from many angles at Cincinnati.

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presence is needed. You will derive far more from the information and inspiration you will receive than it will cost to go.

Cincinnati welcomes you and will have much of interest to show and to delight you. A hundred speakers, authorities in their various lines, will have inspiring messages for you. The Research Council will present reports on topics of vital interest. Beautiful music fills the week's programs to overflowing.

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Fraternally and Cordially,
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Readers of the JOURNAL will find a Membership Enrollment Card enclosed in this issue. All old members and those who desire to become members will confer a great favor upon our treasurer if they will fill out and send this card to him at once. It will also work to the great advantage of those members who plan to attend the Conference in Cincinnati during the week of April 7th, as the usual congestion around the treasurer's office will be avoided if registration has been made in advance.

THE PRESIDENT'S LETTER TO SUPERINTENDENTS

Milwaukee, Wis., March 15, 1924.

Dear Superintendent:

Tests, measurements and standards have been occupying the attention of educators for some years past. Music is no exception to this general investigation, for music educators realize that Music in the Public Schools must stand or fall upon the degree of service it is rendering to society.

Since Music is a specialty, demanding special endowment and technique in individual accomplishment, it is imperative that definite standards be set, based upon tests, intelligently planned and applied.

The Educational Council, composed of fifteen leading musical educators selected from the membership of the Music Supervisors' National Conference, has been at work for several years on the preparation of a series of tests and measurements in Music. The report of the Council to the Conference will be one of the chief topics of interest at our next annual meeting in Cincinnati, April 7 to 11.

You will receive, early in March, a copy of the Supervisors' Journal, our official organ, containing the complete program of our Cincinnati meeting. Besides the nationally known speakers outside of our own ranks, there is an imposing list of the foremost authorities on public school music in this country. There will be six general sessions and twelve sectional meetings, devoted to the various branches of public school music. There will be numerous demonstrations by visiting glee clubs, orchestras, and bands.

Your Supervisor ought to be at this meeting to take part in the discussions and to keep in touch with developments in Public School Music, which is growing by leaps and bounds.

You know what it means to you in new knowledge and enthusiasm to attend the National meeting of the Department of Superintendents. Why not arrange then to send your Supervisor to our meeting?

Why not take this up with your Board at its next session? The small outlay will represent a real investment to your schools. Your Supervisor will appreciate it; your pupils will reap the benefit.

Faithfully yours,

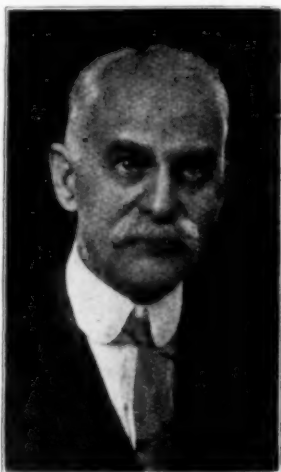
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W. OTTO MIESSNER, Pres.

CINCINNATI—A MUSICAL CENTER

There existed a time in the world's history when "all roads led to Rome", as with many things, however, times have changed and speaking strictly of musical culture, during the past few generations, all roads have lead to Cincinnati, familiarly termed by Longfellow "The Queen City of the West". Cincinnati, as with the "Eternal City" is built on seven hills. Perhaps no city of America possesses a setting which surpasses that of Cincinnati in natural and picturesque beauty. Whether it is that the golden waters of the Ohio River sweeping westward and entwining emerald clad-hills has proven an inspiration to Cincinnatians and inspired them to an appreciation of things beautiful, or whether it is to some other cause to which we must attribute as providing a source of inspiration for Cincinnatians, be that as it may, the spirit of culture has found a fitting abiding place in this lovely valley to which no poet's pen, painter's brush or sculptor's chisel might do fitting justice in portraying a great symphonic masterpiece.

Cincinnati for years has been the mecca for ambitious students seeking an education in art or music. As a musical centre, Cincinnati through the years has increased in fame. The Cincinnati Conservatory of Music is one of the very largest in America, and the largest unendowed conservatory in the World. On the Entertainment Program, plans have been made for having the Convention visitors visit the Conservatory of Music where an in-



WALTER AIKEN
Supervisor—Cincinnati

teresting program is to be presented by the students of that Institution.

The College of Music was established several generations ago with the late Theodore Thomas as its first Director. Under the uncompromising ideals of Theodore Thomas, this institution took the highest standard of any musical college in the country, a standard which was the equal of the ranking European institutions.

At the time, its standard was regarded as almost prohibitive for the youthful art of America, but it has since proven to be the correct one, and one which has been assiduously fostered since the early days.

The College of Music is an institution conducted not for profit and its scholarships have been awarded ever since the beginning of worthy talent. It has always assembled notable musicians for its faculty on the ground that only fine musicians can create and sustain the proper atmosphere. One of the outstanding examples of this fact is that the present dean, Signor Albino Gorno, has been a member of the faculty continuously for forty years. On the entertainment program of the Convention will appear a quartet and orchestra from the College of Music together with other talent.

It may be here recalled that the Cincinnati Symphony Orchestra's existence was brought about primarily through the initiative of Theodore Thomas who organized it, and then was its first Director. He later became famous as one of the greatest

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orchestra leaders of America. He also was in part responsible for the establishment of the Cincinnati May Festivals which are held bi-annually and which are conceded the finest choral events taking place in America.

Mr. Walter Aiken, Supervisor of Music of the Cincinnati Public Schools, who has charge of arrangements in Cincinnati, together with his Committee has been working in an earnest endeavor to make this meeting prove the most successful and profitable of any ever held by the Associa-

tion. The four Cincinnati High Schools, East Side, Woodward, Walnut Hills and Hughes, have arranged to give their Commencement programs in advance for the benefit of the Convention Visitors, The Orpheus Club, a prominent Cincinnati musical organization numbering among its membership some of Cincinnati's finest musical talent, will co-operate on one of the musical programs and the Children's Chorus of the May Festival will render a cantata one of the evenings of the Convention at Music Hall.

THE CONFERENCE CHORUS AND ORCHESTRA

One of the most interesting features of the Conferences of recent years has been the concert given by the Chorus and Orchestra composed of Conference members. Not only has the concert been enjoyed by large crowds of local people, but the daily rehearsals have been looked upon as one of the most enjoyable hours of the daily program.

It is not difficult to imagine that four or five hundred men and women who are making a life work of teaching singing could be welded into a splendid choral body with a minimum of training on a specific program. This is just what happens at the Conference, because five hours is the maximum time devoted to preparation for the concert program which is given Thursday evening.

Fortunately, the Conference is blessed with a large number of expert choral and orchestral directors, and it is due to this fact, as well as the vocal



WILLIAM BREACH
Director of Chorus

and orchestral material present, that the program given by the Conference forces is always an unqualified success.

At the Cincinnati Conference William Breach, director of music at Winston-Salem, North Carolina, will be in charge of the Chorus, and Eugene M. Hahnel, supervisor of music at St. Louis, Mo., will direct the Orchestra. Both of these men are musicians and conductors of experience which is suf-

ficient guarantee that the high standards set up at previous conferences will be maintained.

All members of the Conference are urged to support the Chorus and Orchestra. Members who play orchestral instruments should bring or take them to the meeting, and also write Mr. Hahnel of their willingness to take part. The singers will be present and greet Mr. Breach with a large attendance at the first rehearsal Monday afternoon.

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CHARLES E. GRIFFITH, JR.

The Philippines offer an almost unexplored field of research in quite distinctive types of native folk music. It is composed of the output of the three parts of the population: first, at the south, Mohammedan Moros in the Sulu group of islands (including Palawan and Jolo) and in Mindanao; second, the Christian peoples, Visayans in the middle islands of the archipelago, Tagalogs mostly in southern and central Luzon, and the Ilocanos mostly along the western and northwestern coasts, all of whom we think of as the real Filipinos; and third, the non-Christian tribes, Benguets, Bontocs, Tinguians, Ifugaos, and Kalingas, all known as Igorots, who inhabit the Cordilleras or high mountain ranges of north central Luzon.

The historic background of each is quite different. It is necessary to trace something of this before the character of their music can be fully appreciated. At the most remote date it seems that the racial stock of each must have been of common origin. This has been commonly accepted as Malay, although the most recent observations of research professors from Michigan who are exploring the burial caves point to an even more ancient population of Chinese lineage. To be sure, today the only "wild men" on the islands are the Negritos, a negroid, pygmy race who are still in the lowest stages of civilization and hide themselves effectually in the most remote mountain and forest fastnesses.

The ancient Malay population infiltrated across the land bridge from what today is Malaysia. Settling the islands, mountains, and valleys, and removed from intimate contact with each other by tropical forests, they split up into "peoples," a natural division which accounts today for many

differences in customs and dialects. Perhaps coincident with the expansion of Malay habitation came Chinese and Formosan traders. Their road along the northwest coast (in what is now the Ilocano provinces) was a beaten highway even by the time the Spaniards had gained a foothold there in the late fifteen hundreds. Long antedating the Renaissance in Europe, the very same movement of Mohammedan peoples which cut off the trade routes to the East and sent Columbus across the western seas swept eastward through southern Asia, conquering Borneo, and there implanted a Mohammedan kingdom at the very doors of the Philippines. By the time the Spaniards sailed into Manila Bay, the Mohammedans also had begun to establish their domains that far north. Spain had the Moors at her Iberian front door and the Moros at her Philippine back door.

All the more credit, therefore, to certain phases of Spain's colonization, which was rapid and effectual. The Filipinos soon helped in the constant vigil against raids from the Moros and in the fights against the pest of the seas, the Moro pirates. Besides this military tutelage, Spanish culture also took a firm hold on the Filipino peoples, who in trade of long standing with China and Formosa had themselves acquired and developed an unquestionably high degree of civilization. However, Spanish methods of raising standards were quicker, more thorough, and better organized, because they were what we would today call "mail-fisted." Attest the evidences of permanent Spanish culture in Mexico, Central and South America for corroboration of the really magnificent job the Spaniards did in the Philippines!

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This is the background of the islands until the Americans arrived in 1898. In the three centuries of Spanish sovereignty over the great bulk of the population, Spanish rhythms and cadence had grown into the life and expression of the people. A song antedating Spanish conquest gives the flavor of their ancient singing. It tells of "Bankaw, the Hero." The melody is almost a chant which rises to heights of impassioned fervor. Miss Abbie Farwell Brown has made the following poetic translation:

Lo, you who gaze!
It is I, brave Bankaw!
'Tis I who level mountains,
'Tis I who can dry up the sea!
Behold!
I am he who defies, I The Lance!
I turn the flooding river!
I dance on the sharp end of a spear!

One's imagination is fired with the realization that the effect of the song is similar to that of the Volga boatmen's! Later the ancient chanting fell into the modal lines of the Church liturgy. Today one can hear the passion week *Aral and Tagulaylay* (religious meditation) which vividly recalls plain chant. At San Pedro Makati, a small town just outside Manila, a group of singers, organized not unlike those at Oberammergau, each year give a Passion Play extending over three nights before Easter. It is a sincere and even moving performance. There is no mistaking simple sincerity, however crude the surroundings. Mixed with snatches of modal chant were outpourings of the Malay soul going back to pure type long before its individuality had been tintured with European characteristics.

Through the years, the Spaniards taught their musical instruments to a people who took handsomely to music. In the absence of imported instruments of the various families, the Filipinos made models of bamboo. A band made up almost entirely of bamboo instruments was the common prop-

erty of every town. An enterprising Spanish priest completed a bamboo organ at Las Piñas in 1818 which still gives a creditable account of its pristine beauty of tone. Stringed orchestras, called "rondallas" (especially intended for serenading, because love music is one of the predominating characteristics of Filipino music) are universally used to enliven the social life. Even today these stringed orchestras perform for dances, foreigners and Filipinos alike, and every passenger on the Pacific Mail Company knows their soothing strains as one "looks lazy out to sea." The characteristic instrument of this stringed band is the *bass* guitar, larger than our 'cello. (On the instrument I examined, each string of the four seemed to be supplemented by two others similarly tuned which vibrated sympathetically at the plucking and thereby augmented the tone.)

The amount of Filipino folk music which cannot escape its Spanish ancestry is limitless. Nevertheless, Spanish music became indigenous to Filipino soil, and generations of the sanction of usage have made Filipino music, despite Spanish cadence from minor to major and the implied click-click of castanets, truly Filipino.

Some of the most typical Visayan songs are: "Hammock Song," a dialogue between two boys. At the end, "Ampaw falls off the carabao" (water-buffalo), the signal for the hammock to be tipped over! In "Lolay," of Spanish reminiscence, a constantly recurring augmented second in the melody produces the effect which the western world has come to recognize as "oriental." For nine nights after a death in a family, friends play games to console the mourners. "The Game of Pikoy" is a wistful little melody, with a repeated final phrase of haunting beauty.

Among the Tagalog peoples a few songs stand out. "Rice Planting" is a wholly joyous tune, without the

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usual tinge of sadness, although the words good-humoredly express regret that man must work or he will have nothing to eat! One of the favorite songs of two generations ago was "Sampaguita, Flor de Manila," a tune of Spanish cast that still retains its popularity. A traveling stringed orchestra was invited by my most hospitable host to wind in and out among the tables at one of Manila's justly famous dinner parties of forty-five guests. They played a most catchy tune called "Serafina," which was said to have been popular in America about 1913, but it escaped my notice then, just when the average man in college steps out at dances and knows all the popular melodies. It also is of Spanish descent.

An ingenuous type of song is related to the religious life of the people. In an old one, an image, the Holy Child of Pandakan (a part of Manila) comes to a native tienda, or small store, and asks for cakes. If the storekeeper does not give them on credit, he will be eaten by white ants. The Virgin of Antipolo is sung of in song and story. It is to her that pilgrimages are made each year, especially by young brides and grooms who pray for a man-child.

"The Yankees of the Philippines," the Ilocano peoples, are most industrious. They are obliged to be in order to eke out a living from a fertile but densely populated coastal plain lying between the sea and the mountains. Their songs are well represented by "The Friendly Deer," sung by a small boy who rocks to sleep in a rattan hammock his little brother. The melody itself is rather monotonous, rather minor in feeling because of its constant recurrence to the mediant. At the end of each of the four phrases occurs a "hum" on the mediant and subdominant. The whole tune ranges only between the mediant and submediant. Before the verse telling how the deer was met on the trail is another

—a play on words. This untranslatable type of song is quite common up and down the archipelago.

Among the more lively melodies is "Buat, Buat, Buat," which Miss Petrona Ramos, the government pensionada studying music supervision in the States, quite accurately translates as "Lift, Lift, Lift." It is sung by the workers in the fields and in the sugar factories.

On the extreme northeastern coast, a long, fertile valley was anciently settled by another strain of Malays called "Ibans," who sailed around the southern part of the archipelago from islands in the South Seas. Later, of course, came Ilocanos and Spaniards. The latter turned this fertile valley into a vast tobacco plantation. The government monopoly of tobacco, based on its enormous output, was the last colonial exploitation attempted by short-sighted Spain. The music of this valley is evidently Spanish in cast, and a typical melody, "Forsaken. Alone," from the town of Alcala, tells how the maiden urges the little bird to fly to her lover, now ensnared by another beauty, to tell him that she is still gay.

Music types of two widely separated parts of the country have yet to be described. Dean C. Worcester designates the peoples therein, for want of a better name, as non-Christian. The Moros, at the south, obviously have resisted almost all outward musical influences of Spanish and Filipino sources. Their music is confined mostly to instruments—the drum, hollowed from trees and covered at both ends with skins, and the gong, or "Gangsa," very evidently descended from ancient Chinese types. As a generalization, it may be said that there is little vocal music without dancing and little dancing without vocal music. The latter is not usually practiced by itself. The typical Moro melody, to illustrate their innate rhythm

(Continued on page 62)

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MONDAY, APRIL 7TH

MORNING

- Registration, Ball-room floor, Hotel Gibson.
9:00 Visiting Cincinnati Grade Schools.

AFTERNOON

- 1:30 Visiting Cincinnati Grade Schools.
4:00 Chorus Rehearsal, Ball-room, Hotel Gibson. Mr. William Breach, Conductor.
Orchestra Rehearsal, Odeon Music Hall, College of Music. Mr. Eugene M. Hahnel, Conductor.

EVENING

- 6:30 Informal Dinner, Ball-room, Hotel Gibson.
8:00 Reception by Civic and Musical Organizations of Cincinnati.
Addresses of Welcome:
By a Representative of the Cincinnati Chamber of Commerce.
By a Representative of the Board of Education.
By a Representative of Cincinnati Musicians.
Responses by Members of the Conference.
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TUESDAY, APRIL 8TH

MORNING

- 8:00 Chorus Rehearsal.
Orchestra Rehearsal.
9:15 Singing by the Conference.
9:30 Address of the President, "The Co-ordination of Musical Forces." Mr. W. Otto Miessner.
10:00 "The New Education." Dr. L. D. Coffman, President University of Minnesota, Minneapolis.
10:30 "The Importance of Music in Education." Dr. Randall J. Condon, Supt. Cincinnati Public Schools.
11:00 Music in Cincinnati:
"In the Public Schools," Mr. Walter H. Aiken, Supervisor of Music, Cincinnati, Ohio.
"In the Community: What the Symphony Orchestra has done for Cincinnati," Mrs. Charles P. Taft, President, Cincinnati Symphony Orchestra Association.
"The Music Festival in Cincinnati's Musical Growth," Mr. Lawrence Maxwell, Jr., President Cincinnati Music Festival Association.

AFTERNOON

- 2:00 Music: "First Symphony," Beethoven. By a Cincinnati High School Orchestra.
2:20 Appointment of Committees.
Announcements.
2:30 "The Present Status of Public School Music." Miss Inez Field Damon, State Normal School, Lowell, Mass.
3:00 "Public School Music of the Future," Mr. Osbourne McConathy, Northwestern University, School of Music, Evanston, Illinois.
3:30 "State Supervision of Public School Music," Mrs. Nelle I. Sharpe, State Supervisor for Ohio.
4:00 "Applied Music Courses in Public Schools," Mr. Sydney Silber, Chicago, Ill.
4:30 Initiation by the Sinfonia Society.

EVENING

- 8:15 Concert by Cincinnati Symphony Orchestra.

WEDNESDAY, APRIL 9TH

MORNING

8:00 Chorus Rehearsal.
Orchestra Rehearsal.

9:30 Sectional Meetings:
I. Vocal Music.

Division A

Music in the Grades—Woodward School.

Chairman—Miss Alice E. Jones, Supervisor of Music,
Evanston, Ill.

1. "Folk Music in the Philippines," Mr. Charles E. Griffith, Jr., Newark, New Jersey.
Philippine Songs by Miss Petrona Ramos.
2. Correlations:
 - a. "Music and Geography," Mrs. Anne Faulkner Oberndorfer, Chicago.
 - b. "Music and Physical Education," Miss Clara E. Whips, Supervisor of Music, Chattanooga, Tenn.
3. (Subject to be announced.) Miss Mabel E. Bray, Music Department, Normal School, Trenton, N. J.

Division B

Music in the Junior High School—Bloom Junior High School.

Chairman—Miss Ada Bicking, Supervisor of Music,
Evansville, Ind.

1. Selections, Bloom Junior High School Orchestra.
2. Assembly singing by one thousand girls and boys.
3. "Status of Music in Junior High Schools," Miss Ada Bicking.
4. "Junior High School Organization and Program Building," Miss Margaret Zimmerman, Central Jr. High School, Kansas City, Mo.
5. "Keeping the Adolescent Boy Interested in Music," Mr. R. Lee Osborne, Director of Music, Maywood, Ill.
6. Address. (Subject to be announced.) Mr. Ray Ruggan, East Technical High School, Cleveland, Ohio.

Division C

Music in the Senior High School—Hughes or East Side High School.

Chairman—Mr. John C. Kendel, Director of Music,
Denver, Colo.

1. Music. Ensemble of Nine Harps from Morton High School, Richmond, Indiana.
 2. "Potent Problems." Mr. John C. Kendel.
 3. "Music Week—How may the School Co-operate to the Best Advantage," Mr. John Hall, St. Louis, Mo.
 4. Oratorio—A Discussion of the Possibilities of the Development of Oratorio as a High School Activity, Mr. Charles Lagerquist, Schurz High School, Chicago.
 5. "Symphony Orchestra—Use of Symphonic Orchestral Music in High Schools," Mr. Lee M. Lockhart, Director, Bands and Orchestra, Public Schools, Council Bluffs, Iowa.
 6. "Applied Music—Results and Experience in Granting Credit for Applied Music and Methods of Certifying Teachers." Mr. Charles H. Miller, Director of Music, Rochester, N. Y.
- II. Applied Music:

Division D

Piano Department—Hotel Gibson

Chairman—Mrs. B. E. Kahler-Evans,
Cincinnati, Ohio

1. Demonstration of Teaching Done in Lincoln, Nebraska. Miss H. G. Kinsella, Lincoln Nebraska.

2. Paper—"Applied Theory and Structure. Its Value in Piano Teaching." Mrs. Edgar Stillman Kelley, Oxford, Ohio.
3. Paper — "Problems We Meet and Advantages We Find in Teaching Piano Music in the Public Schools."—Mrs. Gail Martin Haake, Northwestern University, School of Music, Evanston, Ill.
4. Group Teaching by Sight, Sound and Story. Mrs. Wm. J. Hall, Chicago.
5. Paper—(Subject to be announced.) Mr. Arthur Edward Johnstone, St. Louis, Mo.

Division E

Voice Department—Woodward Auditorium

Chairman—Dr. Hollis Dann, State Director of Music
for Pennsylvania

1. Remarks by the Chairman.
2. The Art of Singing:
 - a. Address.
 - a. Voice Production of the Child, Adolescent and Adult Voices.
 - b. Practical Demonstration, Suggestions, Criticism.
Isadore Luckstone, New York City.
3. Demonstrations with classes from the Cincinnati Schools:
 - a. The Child Voice: Third Grade. Miss Anna Gardner, Supervisor of Music, Albany, New York.
Sixth Grade. (Teacher to be announced.)
 - b. The Adolescent Voice. Girls' Glee Club—Woodward High School.
Miss E. Jane Wisenall.
 - c. The Adult Voice:
Soprano—Miss Gertrude Schmidt, West Chester, Pa.
Tenor—(To be announced.)
4. General Discussion.

Division F

The School Orchestra—Guilford Auditorium

Chairman—Mr. Russell V. Morgan, Acting Director of Music,
Cleveland, Ohio

1. "Finding an Educational Basis for the School Orchestra." The chairman.
2. "The Use of the School Orchestra as an Accompanying Instrument." Mr. Anton H. Embs, Director of High School Music, Oak Park, Ill.
3. "The Training Orchestra for Students." (Speaker to be announced)
4. "The School Orchestra in Grades below the High School." Dr. V. L. F. Rebmann, Director of Music, Yonkers, N. Y.
5. Demonstration: An Everyday Rehearsal. The Morton High School Orchestra, Richmond, Indiana. J. E. Maddy, Conductor, Supervisor of Music.

AFTERNOON

- 2:00 Odeon Music Hall, Conservatory of Music. "Into the World," a cantata by Benoit. Chorus of 500 Cincinnati School Children assisted by the College of Music Orchestra. Alfred Hartzel, Conductor.

Division G

The School Band—Odeon Music Hall

Chairman—Mr. Jay W. Fay, Director of Instrumental Music,
Rochester, N. Y.

1. Program by Shortridge High School Band, Indianapolis, Ind. Mr. Lyndon R. Street, Director.
2. Introductory Remarks by the Chairman.
3. "The Musical Possibilities of the Wind Band," Mr. Fred Innes, Chicago.
4. "The School Band as a Contribution to the Educational Program." Mr. Sherman A. Clute, Rochester, N. Y.
5. "The Effect of the School Band on the School Orchestra." Mr. Harry E. Clark, Cleveland, Ohio.

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6. The Value of the School Band in the Small Community." Mr. Forest A. Tubbs, Byran, Ohio.
 7. "The Educational Reaction of the National School Band Contest on the Fostoria Schools." Mr. J. W. Wainwright, Fostoria, Ohio.
- 3:30 "Seeing Cincinnati"—Auto Ride.

EVENING

- 6:30 Formal Banquet—Roof Garden, Hotel Gibson.
 Hostess, Mrs. Frances Elliot Clarke, Camden, New Jersey.
 Toastmaster, Mr. William Arms Fisher, Boston, Mass.
 Music, Cincinnati Conservatory String Quartet.
 Address, Mrs. Edgar Stillman Kelley.
 Tenor Solo, Mr. Daniel Beddoe.
 Address, Mrs. Corinne Roosevelt Robinson.
 Music (Artist to be announced.)
 Address, Mr. Lorado Taft.
 Music, Orpheus Quartet of Cincinnati.

THURSDAY, APRIL 10TH

MORNING

- 8:00 Chorus Rehearsal.
 Orchestra Rehearsal.
- 9:15 Music. Cincinnati Schools—Orchestra or Glee Club.
- 9:30 Annual Business meeting. Reports of Committees. Election of Officers. Invitations for 1925.

AFTERNOON

- 2:00 Sectional Meetings—Continued.

III. Theoretical Music:

Division H

Music Appreciation—Woodward School
 Chairman—Mr. Ernest Hesser, Director of Music,
 Indianapolis, Indiana.

1. "The State Music Memory Contest in Ohio." Miss Nelle I. Sharpe, Ohio State Music Supervisor, Columbus, Ohio.
2. "The Project Method in Teaching Appreciation." Louis Mohler, Teachers College, Columbia University.
3. "Teaching the Larger Musical Forms with the Reproducing Piano." Mr. Sigmund Spaeth, New York City.
4. "Learning to Listen." Grazella Pulliver Shepherd, Cleveland, Ohio.
5. "What we Hear in Music." Mrs. Anne Faulknes Oberndorfer, Chairman, Music Division, General Federation of Women's Clubs, Chicago.
6. "Music Appreciation of the Future." Francis E. Clark, Camden, N. J.

Division J

High School Harmony—Woodward School

Chairman—Mr. Edward B. Birge,
 School of Music, Indiana University, Bloomington, Ind.

1. Music by the High School Glee Club, Connersville, Indiana. Mr. Albert Glockzin, Director of Music.
2. Address. Mr. Will Earhart, Pittsburgh, Pa.
3. Address. Mr. Adolph Weidig, American Conservatory of Music, Chicago, Ill.
4. Address. Vincent Jones.

Division K

Training the Grade Teacher—Hotel Gibson.

Chairman—Mr. C. A. Fullerton,
 Iowa State Teachers College, Cedar Falls, Ia.

1. "Presentation of the Responsibility of the Normal Schools, or Teachers Colleges, in the Musical Training of the Grade Teacher." Mr. C. A. Fullerton, Cedar Falls, Iowa.

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3. General Discussion on the Report on a Questionnaire sent to Normal Schools, Supervisors and Superintendents. (Leaders in the discussion to be announced later.)

Division L

Training Instrumental Teachers—Odeon Music Hall

Chairman—Mr. John Beattie, Director of Music,
Grand Rapids, Mich.

1. Music by the Conservatory Orchestra. Mr. Ralph Lyford. Conductor.
2. "From the Standpoint of School Music Administration." Mr. John Beattie, Director of Music, Grand Rapids, Mich.
3. From the Standpoint of the Conservatory of Music. Mr. Ralph Syford, Cincinnati Conservatory of Music, Cincinnati, Ohio.
4. "From the Standpoint of the Professional Instrumentalist." Mr. C. D. Kutschinski, Supervisor of Instrumental Music, Winston-Salem, North Carolina.
5. "From the Standpoint of Community Needs." Mr. Edgar B. Gordon, Director of Extension Division, University of Wisconsin, Madison, Wisconsin.

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EVENING

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The Orchestra conducted by Mr. Eugene M. Hahnel, Director of Music,
St. Louis, Missouri.

The Chorus conducted by Mr. William Breach, Director of Music, Winston-Salem, North Carolina.

FRIDAY, APRIL 11TH

MORNING

- 9:00 Singing by the Conference.
- 9:15 Unfinished Business.
- 9:30 Report of Educational Council.
- 10:30 Reports of State Chairman.
- 11:30 Report of Treasurer.
- 11:45 Report of Journal Editor.

AFTERNOON

Symposium: Music, the Universal Art.

- 2:00 Music.
- 2:30 "America's Musical Future Rests upon her Schools." Mr. Edward B. Birge, Indiana.
- 3:00 "The Problems of the American Composer." Mr. Edgar Stillman Kelley, Oxford, Ohio.
- 3:30 "How the Federation is helping American Music." Mrs. John F. Lyons, President, National Federation of Musical Clubs.
- 4:00 "Music's Meaning to Humanity," Mr. Edward Howard Griggs, Author, Lecturer, New York City.
- 4:30 Induction of Officers.

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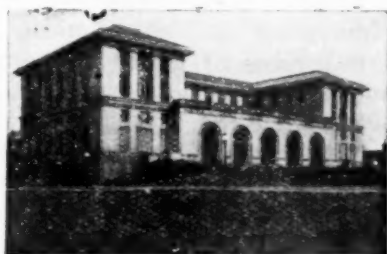
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SYMPHONY ORCHESTRA IN THE SCHOOLS

By MISS EDITH M. RHETTS

Educational Director Detroit Symphony Orchestra

The educational work undertaken by the Detroit Symphony Orchestra this year was in a way experimental and has largely to be worked out from time to time through rather uncharted seas. At the end of six months it begins to assume visible organization which falls logically under three heads.

First: The Junior Concerts. By Junior Concerts we mean a course of ten concerts or to be exact two courses of five concerts, repeating each programme once (to increase the capacity of the hall from two to four thousand) which the Detroit Symphony Society give entirely free to the children of the sixth, seventh and eighth grades of the parochial and public schools of Wayne County. Wayne County embraces Detroit, Highland Park and some six or seven other small communities which constitute greater Detroit.

The work of the educational director for these concerts consists of planning the programmes in the first place, so that they will constitute the course of music appreciation for those grades in the public schools. These same programmes must also be the material for the music memory contest in the spring. In addition to the Detroit contest which will be played by the Detroit Symphony Orchestra we were very happy to arrange for the Detroit Symphony Orchestra to play the STATE Music Memory Contest (which occurs for the first time this year.) In order to co-operate with the state-wide educational movement, the Detroit management is sending the orchestra to play this contest in Lansing for the bare expense of its railroad transportation. In order

further to co-operate with this movement, numbers on Detroit Junior series have been incorporated in the Michigan State Memory Contest list. These concerts are all broadcasted with the hope of furnishing greater interest for their acquaintance throughout the state. Just what effect that has had I do not know as yet. The work is so new I can only discuss plans and not results.

I seem to have digressed. I mention the matter of music contest only to further illustrate the infinite pains which were used in preparing the programmes for the Junior concerts this year.

In addition to preparing the programmes, the services of the Educational Director of the Detroit Symphony Society are at the disposition of the public schools to any extent necessary in actually preparing for this appreciation course, in conducting teacher's meetings at which the programmes and courses are thoroughly gone into, or actually conducting the auditorium periods with the children themselves wherever there is need of it and time permits.

Because these concerts are the climax of the definite music appreciation work done in the schools and no child is supposed to be present who has not had much preparation, no explanatory lectures are given.

No schools are eligible to these concerts who do not agree to provide the above mentioned music appreciation work. It has been most interesting to watch the effect. In two or three specific instances, outlying communities where music has had very low standing have been whipped into

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a realization of their low rank in music appreciation work by the popular opinion resulting from our inflexible rule. Indignant mothers who want to know why their children are not included, since the papers have announced all Wayne County is eligible, are, of course, told that no application has been received from their school authorities. Very shortly a call will follow from the school superintendent resulting in my being called to conduct teacher's meetings and the active installation of music appreciation work in that community and the tearful thanks of a dear, struggling supervisor who had labored in vain to gain that much respect for her music work.

The entire seating capacity of Orchestra Hall is given over to the heads of these school departments proportionately and distributed to those grades within the schools in whatever manner they see fit. The Board of Directors of the Symphony Society voted to give these tickets away in spite of my protest. After having seen such work in operation in Kansas City on the pay basis and here on the free basis I am more than ever opposed to the free basis. If the admission fee were but five cents or if the money was later turned back to the schools or was used in purchasing instruments regardless of the fees or disposition of them,—it is my conviction that the morale obtained from the school board down to the tiniest child, is greatly superior under the pay plan. Arguments on both sides are numerous, but probably beside the point just now.

Second: Young People's Concerts. The Young People's series is an established course here, a la Damrosch, Stock and others. The tickets range from 50 cents to \$2.50 for the season of five Saturday mornings, open to anyone.

Our programmes this year have all been dealing with music forms—First, the Symphony; Second, Suite and Rhapsody; Third, Overture and Symphonic Poem; Fourth, Dance forms, March, menuet, war dance and waltz; Fifth, compositions in free form.

The Children's Concerts have been given in Detroit so many years, it was Mr. Kolar's hope to go a little further in advance of the ordinary work beginning with the instruments etc. These concerts were therefore planned to top the Junior concerts and we supposed would be patronized by high school students, club women etc. Contrary to our expectations, children younger than those admitted to the Junior concerts are in abundance, accompanied probably by their grandmothers, and as the season has proceeded I have tried to adhere to the topics as planned but presented them in a very childlike manner. We have used slides in diagraming the symphony, and had very splendid ones to illustrate the "Peer Gynt" story itself, preceded by some of the Norwegian legends and superstitions which furnish the setting. We have not used slides for the last two as we did not want to establish any certain precedent.

Third: New Detroit. The previously described branches of the work with all its importance is nevertheless decidedly the easiest phase to accomplish. The organization of the schools and systematized planning make it, so far as I am concerned, absolutely simple. The only real work being the executive and the study work. The third branch of our work is the phase that has and is furnishing the real genuine worry. It must be remembered that until fifteen years ago Detroit was a little city of 300,000 or so. They say it was very beautiful and as such its fame spread abroad until outsiders can scarcely believe the problems of New Detroit.

Over one million has been added to the previous population—a million people who brought no traditions, no civic pride but came merely for work in the factories. Three hundred thousand of them are foreigners. To find some way of bringing these people into a knowledge and appreciation of the orchestra has been the greatest hope of Mr. Gabrilowitsch in bringing me here and quite obviously my greatest problem.

Except for the work which I started in Kansas City and which I am doing here, I know of no attempt that ever has been made on the part of a symphony management to do such a thing. To be sure individual music teachers or study clubs have done similar work within their own circles.

This work so far has brought me in touch with such organizations as Parent-Teacher Associations, Federated Women's Clubs of the city, business men's lunch clubs, men's organizations in churches—in short, any kind of an organization that is sufficiently interested in music to programme an illustrated talk upon it.

To date in that work I have given 95 lectures. Some times these are to very small groups—clubs in private homes. My services are offered by the Symphony Society to any organization that wishes a talk on music. I presume we will never know exactly what are the results of this work. The management feels a decided impetus in the Popular concerts which occur for twenty successive Sunday afternoons. We hope many of these are people who have never been to

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BOOK REVIEW—NORMAL INSTRUCTOR AND PRIMARY PLANS

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A Child's Garden of Verses lends itself very readily to musical adaptation. In song form these favorite poems should be doubly popular. "My Bed Is a Boat," as interpreted by Mr. Radnor, appeared in *Normal Instructor* in March, 1923, in reduced size. *Songs for Little Children* has pages 12" x 9 1/4", and twenty-six songs are included. The book has been prepared at the request of a syllabus chairman of the New York State Department of Education, for inclusion on the State Course of Study. In New York, as in most other states, the Stevenson poems are prescribed for the primary grades, and a need has been felt for suitable music to which they might be sung. The volume has the endorsement of prominent leaders in educational and musical fields. Although intended chiefly for schools, Mr. Radnor's book would be an acceptable gift in any home where there are children.

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the symphony before and that they may become patrons of the regular symphony concerts another year.

I am constantly amazed when working even among the best people at the great number of them to whom music plays no part in life—the enormous proportion of an industrial city who take so little time for things cultural.

I can only be sure that this work has at least been of tremendous advertis-

ing value and as such I think much more effective than an equal sum of money spent in newspaper advertising which the non-musical person would skip. At least, when I am there in person they listen for forty-five minutes or an hour and to some interesting features of some coming symphony event for naturally my lectures are always directly tied to the symphony programmes.

EDUCATIONAL COUNCIL REPORT—BULLETIN NO. 3

Bulletin No. 3, which will contain the full report of the Educational Council on "Music Instruction in the Public Schools of the United States," will soon be issued from the JOURNAL office. This bulletin will contain the findings of the Council concerning the above subject into which the special committee put a great many hours of work extending over a period of more than a year. The report contains many full page charts and graphs which are necessary to the complete understanding of the subject. Every member of the Conference and all readers of the JOURNAL will want a copy of this report for their own reference, and a copy should be placed with every superintendent of schools in the country. Copies may be secured by sending ten cents to the JOURNAL office. It is expected that the bulletin will be ready for distribution some time in February.

NATIONAL FEDERATION OF MUSIC CLUBS

CLARENCE GUSTLIN, *Vice-Chairman of Publicity*

The writer feels that the most appropriate introduction to this series of articles upon the National Federation of Music Clubs which he can make is acknowledgement, in the name of that organization, of the fine spirit of courtesy, interest and co-operation implied in the invitation of your Editor to make such a contribution to these stimulating and inspiring pages each month. We are grateful for the opportunity to acquaint you, even if with comparative inadequacy, with some of the phases of activity fostered by our organization.

In this article the writer feels it may be profitable to give a sort of bird's-eye view of the scope of our work without specific comment upon same.

Those readers who may have a particular interest in any one or more departments or their subsidiary branches may apply to the chairmen of same whose addresses are herewith included.

Our Federation is most fortunate indeed in having at its head so able and widely admired a leader as Mrs. John F. Lyons, of 900 Southland Ave., Fort Worth, Texas. Possessed of rare qualities of heart and mind which make for successful service and achievement Mrs. Lyons has won a very enviable place for the Federation of Music Clubs in the musical world of affairs as well as for herself in the hearts of her co-workers.

The education department is ably captained by Mrs. William Arms Fisher, 405 Marlborough St., Boston, Mass., and has the following subsidiary departments: Course of Study, Public School Music, Music Settlement Schools, Church Music, Pageantry, Choral, and Music in Industry. It may be well to state here for the benefit of many who are apt to be specially interested that Mrs. E. J. Ottoway, of Port Huron, Mich., is national Chairman of Public School Music. She is accomplishing a very constructive and efficient service in this work.

The American Music Department, Mrs. Edgar Stillman Kelley, of Oxford, Ohio, director, comprises the following activities: American Composers, Opera, Orchestra, Fellowships for Composers, Young Artists' Contests, Young Artists' Scholarships, Home and Group Singing, International Reciprocity, and Chamber Music.

A Finance and Legislation Department is in the experienced charge of Mrs. Frank A. Seiberling, Stanley Hywett Hall, Akron, Ohio. Special chairmen and Committees have charge of Endowment Fund and Special Memberships, Ways and Means, Legislation, and Budget.

An active Extension Department is headed by Mrs. Oscar V. Hundley, 2811 Niazuma Ave., Birmingham Ala. Its activities extend into every State and Territory and includes Alaska, Hawaii, and the Philippines.

Mrs. Helen Harrison Mills, 1200 Columbia Terrace, Peoria, Ill., is Chairman of the Publicity Department, Printing and Publishing, Custodian of Flags, and Program Exchange. Any reader having a special interest in the work and accomplishment of the Federation is cordially invited to apply for gratuitous copies of the National Bulletin.



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WHAT IS IN MODERN MUSIC?

ERNEST BLOCH, *Director of the Cleveland Institute of Music, Cleveland, Ohio*

The study of the history of art shows that at any period, in a lesser or greater degree, there has been a struggle between partisans of the past and the so-called innovators. Already, at the time of the ancient Greeks there were controversies about the past, the art of the past, and what they called modern.

In about the thirteenth century, after centuries of pure monody, music began timidly to break away from the Gregorian chant in the direction that was to lead slowly to our modern music. A century later, in the midst of that new and extensively developed polyphony, and probably as an expression of the need for contrast, there began to grow up another art which was nothing else but the continuation of the art of the troubadours. This was the *accompanied monody*, which contemporaries of that time boastfully called "*ars nova*," new art. You see that neither the word nor the idea is *new*. And I think that among all the discussions between these two viewpoints, it is good and refreshing to look at the past and convince ourselves that our time is not an exception, but a mere repetition.

Oscar Wilde has said, "Nothing is so dangerous as being too modern. One is apt to grow old-fashioned quite suddenly." One could wish that many contemporary artists, painters, litterateurs, as well as musicians, would think that sentence over. Too many people are carried away by the assertions of critics and artists, who make such radical discrimination between what is modern and what is not, and it is a matter to make one smile when a few of them attribute such exaggerated importance to the whole-tone scale (already, indeed, very old-fashioned today) and ascribe its in-

vention, gratuitously and erroneously, to Debussy, when we find its principle almost systematically developed in Liszt and its germ already in Bach.

Personally, I can hardly make any distinction, any real historical distinction, between what is *modern* and what is not. What seemed modern yesterday seems classical today. I remember how people reacted to Richard Wagner only thirty years ago; how the Prelude of *Tristan*, for instance, sounded to all of us, and how it sounds to us now that we have become accustomed to it—perfectly classical and tame. I remember the terrific struggle against Debussy, only twenty years ago, and the fights I personally had with excellent and cultured musicians, who denied any artistic value to the message of this master, when I tried to convince them that his music was as legitimate and as logically constructed as any other. But prominent critics, still living today, denied him melody, harmony, or rhythm, and accused him of having "*deliberately suppressed*" these essential elements of music.

I can feel however, perfectly well what is already old-fashioned, and I must confess that I feel it infinitely more about so-called modern productions than about the majority of the living works of the past. It would take too long, and the time is too short, to discuss the very real problems and facts about musical evolution. I will, however, endeavor to give them in a brief outline. Let me say, first, that they are not at all different from the laws of evolution in general. But we ought to keep in mind first that there is a great difference between art and science. *Science is cumulative*. Every discovery that is made lays an additional stone. The

smallest improvement of an obscure research worker may become an invaluable addition in the future. A practical accomplishment, such as the Ford motor car, for example, is due to the tireless efforts of hundreds of people for centuries. Or, again, an apparently slight discovery in the structure of a vegetable cell may revolutionize our whole conception of life.

In art it is not the same. We see that uncultured, uncivilized people achieve very great things in art. The paintings discovered in the Altamira cave, and many others of the prehistoric period, as well as the stone implements of that age, show not only a stupendous mastery of the technique but a very fine and perfect esthetic sense. They are works of art in the highest sense, since they contain all the qualities that are essential in an esthetic work. Many modern artists try to find inspiration among forms and colors and even conceptions of African primitive tribes, and it would be very difficult for us to discriminate and talk of any kind of *superiority* between the arts of the various civilizations, such as ancient Egypt, India, China, and Greece. Chinese and Japanese paintings and ceramics of centuries ago are as living, as perfect, as *modern* as any work of contemporary artists. *There is no such thing in art as progress.* The human soul has not changed and art is its mirror. As Schopenhauer has said, "Art seems to stop the wheel of Time, and, irrespective of Time or periods, crystallizes a Truth in a perfect Form."

In music I cannot see any *superiority*, from the purely esthetic viewpoint, of a so-called modern work over one of those wonderful melodies of Gregorian chant, save that there are very few modern melodies, taken in themselves, that could stand the test of the comparison. Our art is *different*. That is all.

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Why is it different? Why, if the human soul has not changed, have the forms of expression changed so much?

A thought of Gustav LeBon, the great French thinker, may help us to understand. He has said: "La répétition fréquente des mêmes sensations, engendre un effet physiologique qu'on pourrait qualifier loi de lassitude. Elle oblige les êtres sensibles à varier souvent leurs désirs." (In English: The frequent repetition of the same sensations engenders a physiological effect which one may term law of fatigue. This law forces feeling beings frequently to vary their desires.)

But this is only one of the innumerable factors that contribute to the evolution of those modes of expression. As I said, the laws of evolution apply here, and they are, as you know, very intricate. I firmly believe that at the basis of all these laws in the world of the spirit, and as a point of departure, there is not collective action but one individuality. It is undeniable that there is always a *leader* before any movement of the masses. The masses follow; they never create.

But how does it happen that a new individuality is created? Here is the great mystery. Here we dwell in the realm of the imponderable. Here the factors of race, time, environment come into play to help us understand, if not to explain, the miracle of miracles, the genius. What kind of subtle chemistry and what laws of mechanics operate to bring at the right time men like Homer, Phidias, Michael Angelo, Bach, Beethoven, Wagner, Shakespeare, or, in another world, marvelously great figures like Lincoln or Walt Whitman? This we cannot, no one can, explain. We have to bow in humble reverence and be grateful to Providence that such great lights were given to us to show us the way and the truth amidst the night of our prejudices and errors.

Yet however great and isolated they all were, they were *men*, all the same; and here you can find the point of contact between the individual and the collective mass. For before they could give they had to live and absorb from their environment. They could not have created if they had been absolutely isolated. But the mystery of their assimilation and most generally *reaction* against their time is still unsolved.

Thus, a strong individuality, with a strong impulse toward expression, always brings an original form of expression, because he is a new man. But this new form does not mean *progress*, in the sense in which we accept that word, though at the time a new man comes, and after the usual struggle, there are always hasty partisans apt to proclaim him the only Messiah. It has always been the same story that every great man and independent thinker, in politics, religion, science, as well as in art, was misunderstood and fought by the masses first, because masses are, by nature, conservative. Then a small group of intelligent people, who began to understand him, grew, accepted his ideas, canonized them, proclaimed them the only truth, as if there had never been one before or after him. And hundreds of books are written about the new creed.

Then come the imitators who copy and repeat him. But every imitation is dead. There is no principle of life in it. As for contemporaries, they very often do not see the difference between the creative genius and the skillful imitator, sometimes more skillful than the genius whom he copies. That is why musicians and critics put on the same plane mediocrity and genius, as they did in the time of Beethoven, Wagner, and nowadays. Only Time brings some justice and puts things in their proper place.

The so-called new art, called revolu-

tionary first, seems to us finally a perfectly logical consequence of evolution. So it was with Bach, Beethoven, Wagner, Debussy, Strauss, and not only in music but in every realm of thought and in religion and politics. Great musicians were misunderstood, not at all on account of the novelty or modernism of their expression, but on account of the inherent conservatism, that kind of laziness, of the masses, who are always led by formulas more or less well digested, but never by reason or understanding.

If now we try to understand that attitude, of critics or public, against so-called "innovators," we see that it is caused largely by their ignorance of the past, of the real facts of musical history, and that the rebel is judged by one certain accepted standard, the latest one. Thus, it was Beethoven against Wagner, Wagner against Strauss or Debussy, and often a composer's later works condemned in comparison with one of his former works, as, for instance, *Tannhäuser*, which was rejected by even the great musicians of its day, was used as a weapon against *Tristan*, or as Rodin's *Bourgeois of Calais*, after being condemned, was used as a weapon against his *Balsac*. How many forms of real melody have not been condemned under the pretext of *no melody* in this same way. Some knowledge of the evolution of melody from the Gregorian chant would have prevented such a blunder. Bach, Beethoven, Wagner, even Bizet and *Carmen*, were accused by the prominent critics of their time as having no melody.

Of course, forms do change according to needs. Every epoch has a certain tendency, an atmosphere that tunes people's minds and gives the products of the epoch an air of familiarity. Geniuses living at any age either express themselves according to their age or, by contrast, get away from it (as the art of Debussy

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is a reaction from the exaggerated Wagnerianism), and as nowadays we see the same reaction against the Impressionists. But when the imitators come the new style is abused, repeated *ad nauseum*. People finally get sick of it. The desire for a change comes. This desire and the evolution of ideas bring a new style, or at least a development of art along another direction.

Music is made up of rhythm and sound. These simple elements, combined in thousands of ways, give rise to all styles. At one time it is melody alone, with the rhythm of the words as a framework, as for centuries the Gregorian chant. Then came a vocal polyphonic period, which for centuries supplanted completely the Gregorian chant. In turn came the instrumental period, slowly putting into the background the vocal polyphony. So it is. When a style is abused a reaction follows. Certain epochs are essentially melodic, some polyphonic. Our time, or, if you will, the last twenty-five years, has been an essentially *harmonic and instrumental period*. The preoccupation of composers seems to have turned almost entirely about finding unusual harmonic aggregations of notes or of orchestral combinations. The purely melodic and even rhythmic elements have been neglected or at least minimized. The architectural form the dynamic effects, have often been sacrificed to such harmonic and instrumental preoccupations. We have been considering modern anything that got away from the diatonism of Mozart, Haydn, or Beethoven, or even Wagner, and that broke away from the regular forms. The ultra-modernists go further. They want to eliminate all feeling of key, or regular rhythm, or diatonic melody.

But all this is not *modern*! Tomorrow it may be, it will be, very old-fashioned, and as always a reaction will follow. Therefore, we must discriminate, and sharply, in the name of good sense and sound judgment, between *the necessities of evolution and sheer arbitrariness*. The former is a living process; the latter is sterile and without justification from the standpoint of art and life.

But, after all, stagnation is the negation, the worst enemy of life. So all attempts, even the crudest, to get away seem to me better than the mere copying of the forms of the past. It is unnecessary to repeat in weaker way, what has been better told before. What we all need, and ought to know much better than we do, are the riches of the past. Unfortunately, our virtuosos, singers, instrumentalists, and conductors do not help us, in their poor and uniform repertoire, to a knowledge of the full understanding of the masterpieces of all periods, the works of the great geniuses, still as living as ever. We ought to know the Gregorian chant, the masterpieces of Palestrina and of the giant, Orlando de Lasso. We ought to get acquainted with the cantatas of Bach, the greatest source of inspiration to all. We ought to hear regularly Beethoven's *Missa Solmnis* and his last quartets, this imperishable and most modern of all messages ever given to humanity.

Then we might understand that Beauty and Art have no age! That what is sincerely conceived and sincerely written by a great personality will live forever, in spite of the form, melody, or harmony in which it embodies itself. For it is this living, vital element which constitutes the eternally modern in music.

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Mr. C. E. (Casey) Lutton wishes to announce that the special trains from Chicago to Cincinnati will leave Chicago, Sunday evening, April 6th, by way of the Big Four Railroad. For reservations write Mr. Lutton at his new headquarters in the Lyon & Healy Building, Chicago, where he will be located after March 15th. Announcements will be mailed to all members of the Conference in the Middle West District at a later date.

This promises to be the biggest and best special that has ever gone out of Chicago bound for the Conference. The "Big Four" is making special efforts to take care of the crowd in a royal manner.

OHIO SUPERVISORS ORGANIZE

The school music people of north eastern Ohio organized this last November into a group named the School Music Club of North Eastern Ohio.

Mr. James McMahon of Willoughby, Ohio, is chairman; Miss Lillian M. Howell of Cleveland, Ohio, is secretary and treasurer; Mrs. Zoe Long Fouts of Bratenahl, Ohio, is in charge of arrangements. The second meeting of this club was held in Hotel Winton, Cleveland, December 8 at which time more than sixty were present for luncheon and hearing a paper on Junior High School Music prepared and presented by Mr. Ralph Wright, music supervisor of Lorain, Ohio which was followed by an interesting discussion.

The meetings of this club are to occur once a month and it is hoped to further the spirit of co-operation among the musical people of our section of the state.

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A MESSAGE FROM THE PRESIDENT

Dear Co-Workers:

The Southern Music Supervisors' Conference has passed its second birthday with a meeting in Louisville that stimulated those present to "go on" to make music a vital part of the curriculum of every school, Elementary, High, Normal, College and University in the South.

In order to accomplish this, the co-operation of every teacher and supervisor in the South is needed. It is through the power that comes from concerted action that big things are done. We have



ALICE E. BIVENS
President

chosen for ourselves a tremendous task. As President of the organization which is working to eventually make a vision a realization, I ask for it the support of every one in the South, and invite and urge you to be present at the meeting to be held during the National Conference in order that you may learn the plans of the Conference for this year, culminating in the meeting in Winston-Salem, N. C. next November.

Sincerely yours,
ALICE E. BIVENS.

MEETING OF THE SOUTHERN CONFERENCE MEMBERS AT CINCINNATI

As a tangible evidence of the close relationship existing between the National Conference and the Southern Conference, President Miessner has granted the request of President Alice E. Bivens that a meeting of southerners be scheduled in Cincinnati during the week of the National Conference. The south is always well represented at these meetings; there were over two hundred present at Cleveland last year from the territory of the Southern group.

At this meeting matters of great importance will be discussed, especially as to general policies in the Southern Conference and as to immediate plans for action along important lines. Every southerner present should note the time and place for this meeting, and should not fail to attend. We are working for music in the South, and we must work together to make any impression on conditions; incidentally, we are working for our own personal betterment and advancement, which

cannot be accomplished unless we better the general conditions under which we work.

The preliminary plans for our annual meeting will be announced in Cin-



D. R. GEBHART, Auditor.

cinnati; this meeting is to be held in the fall in Winston-Salem, N. C. The plans have progressed to the point where we are perfectly sure of most attractive and interesting features for this meeting; and we believe we are going to provide programmes which will equal in every way those which we are accustomed to at the meetings of the National. No place in the south can offer us more than does Winston-Salem.

PAUL J. WEAVER,
Publicity Agent.

THE JOURNAL FUND

The Journal fund is still open to receive contributions. This appeal is not made so much to the members of the Conference, as to the ten thousand other readers of the Journal who are not contributing in any way to its support. The Journal is self-supporting, because of our splendid list of advertisers, but we are ambitious to make it more effective and valuable to more people.

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THE TRAINING OF THE INSTRUMENTAL TEACHER

RUSSELL V. MORGAN, *Acting Director of Music, Cleveland, Ohio.*

Not many years back the term Public School Music was considered synonymous with vocal music. Instrumental organizations were rare and with few exceptions were not recognized as responsibilities of the Supervisors of Music. The instrumental work where present in the schools was practically everywhere conducted on one of two plans; first, an outside musician was brought in by the school authorities to direct the band or orchestra, the result not being gratifying because of the conductor's lack of knowledge concerning school organization and 'routine' or; second, a musically inclined teacher of some subject other than music carried on the work under great disadvantage because of the lack of the peculiar training necessary to success. These plans failed to offer any permanent basis for growth or even continuity. There were a few supervisors, however, who had the vision of worthwhile instrumental training in the schools and who organized the work on such a fine basis and procured such wonderful results that superintendents and supervisors everywhere began asking themselves why such activities were not



RUSSELL V. MORGAN,
Supervisor of Instrumental Music,
Cleveland, O.

possible in all schools. Dr. Will Earhart who first began the organizing of the symphonic orchestra in the Richmond, Indiana, High School was a pioneer in this field and his influence in the development of the modern high school orchestra is immeasurable. Mr. J. E. Maddy and others carried on the work in Richmond until today, this orchestra is, without question one of the finest amateur orchestras in America.

A demand for high school orchestras began to sweep the country and supervisors of Music suddenly realized that this was part of their job and that the training which had seemed fairly adequate in meeting the problems of school music did not include much of help in carrying on this new work. The various summer schools offering training for music supervisors sensed the new need and immediately created classes in orchestration and orchestra conducting. So far as they were able by limitations of time, these classes gave a real help and in a very short time, orchestras were organized and at work in the majority of schools. These orchestras flourished and as more kinds of instruments were in-



JAY W. FAY
Chairman Instrumental Committee

roduced into the organizations, the supervisor soon found his limited training inadequate to cope with the new varied problems confronting him. Higher grades of music were introduced and the technical difficulties became too much for those whose training was confined mainly to the vocal side of school music.

This condition caused Supervisors to consider musicians with instrumental training as teaching material to add to the music department and the possibilities existing in the schools under these new conditions caused the instrumental musician to seriously consider entering public school music, a field hitherto offering small encouragement except to the vocalist.

Boards of Education desiring to secure instrumental teachers soon found

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themselves in a peculiar position. As a rule, teachers are expected to have a college degree or the equivalent which pre-supposes graduation from high school. The best instrumental musicians were usually found lacking in this qualification because of the short-sightedness of these same Boards of Education in not making it possible for boys and girls really talented in music to continue the high school course by giving adequate credit for music. The question arose as to the advisability of securing teachers with educational qualifications and limited musical training or teachers of unquestioned ability in music who had been prevented by these same Boards of Education from securing both a sound musical training and a general education. This problem is still serious and the purpose of this paper is to group the qualifications deemed essential for the instrumental music teacher.



EUGENE HANNEL
Supervisor—St. Louis, Mo.

In considering the necessary equipment for the instrumental teacher at present three headings may be used. First, there is the division of the academic subjects which are highly

important; second, pedagogical training for which there is a two-fold necessity in understanding the language and organization of the school system in general, and also for the help in properly organizing and grading the subject matter in the various music courses; and third, the musical equip-



VICTOR L. F. REBMANN
Supervisor—Yonkers, N. Y.

ment should be as thorough as it is possible for one to acquire in the time allotment. Granting that a four years' course of training is expected from the instrumental teacher, about thirty hours or one quarter of the four years' work should be given to the academic subjects. Ten to twelve on pedagogical procedure and the remainder of the one hundred and twenty hours should be given over to the study of applied and theoretical music. The academic subjects could well be made elective except perhaps for one or two English courses, a course in public speaking, and an intensive course in the study of acoustics. The pedagogical subjects, would of course, include psychology, something about general school procedure and a very definite and intensive course on the methods of organizing and conducting bands, orchestras, and all varieties of instrumental classes.

As to the musical qualifications of

the leader, a great variety of opinions are advanced in various quarters. The leading instrumental men of the country, however, seem to be unanimous in demanding the following qualifications: First, performing skill on one instrument in each of the various choirs. This is not an impossible requirement as it is easily possible to find numbers of people who play at least two instruments with professional ability and it is not too much to expect that by some extra effort these same people could acquire a small amount of performing skill upon a third instrument. It is a fact that there are a considerable number of people today who can play two, three or four instruments of each of the wood-wind, brass, and string groups. The second requisite would be the ability to score for band or orchestra from the piano board. Third, the ability to read scores is very essential to high grade conducting as it is the only possible way of having before one a clear conception of the material to be performed by the various instruments. In fact, some people believe that to this ability should be added that of playing at sight on the piano key board from a full orchestral score. Fourth, practically all musicians are handicapped by their limited knowledge of musical literature. A few numbers are played time and time again throughout the country when there are available great numbers of lovely musical compositions unused because of the fact that the school people simply do not know of them. It is not necessary to list a large number of titles and pass them out to the teachers in the schools because a few favorites are soon found in the list and same are used almost exclusively. The problem, then, seems to be that of gaining a knowledge of the musical library that will really function. There is really only one satisfactory way of carrying out this idea and that

is to gather the instrumental students in an ensemble group which shall be used with the purpose of reading through all available material. This system will furnish routine thoughts usually only possible for the European student to acquire. Fifth in the list of musical requirements is the demand that the instrumental teacher be able to play some one instrument surpassingly well with ability which will bring him into contact with the very highest types of music which probably other-

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wise would be unknown to him except through the hearing of the compositions performed by outside agencies which never cause quite the same musical growth as that produced by actual performance.

There are various other qualifications which seem essential and yet, do not belong under any of the other headings given above. All music teachers need personality, developed to a high degree, as knowledge alone will not promote the highest development of the organizations under their charge. Organizing ability must be present as the limit placed upon the development of school orchestras is largely controlled by this. They also must be able to state in clear language the objectives and methods of the instrumental work and must be able to set these plans to the pupils and faculties of their various schools. It is becoming more and more desirable that the instrumental teachers possess a high quality of musicianship as to enable them to vision the need of more colorful band and orchestra arrangements than are usually published by the American firms. It is practically impossible to get a band number arranged for complete concert band and almost as difficult to get a symphonic orchestra arrangement containing the multiple wood-wind and brass parts and it would seem to be the duty of the one in charge of instrumental work to realize this need and to take such steps to correct it as are possible with the limited time available.

The plan of securing specialists in the two branches of vocal and instrumental music rather than the seeking of a combination of the two seems to be spreading very rapidly. The very rapid growth of the bands and orchestras where a thorough technical knowledge was needed has been largely met, and it is because of this that the growth continues to ever higher plains. It is known that the instru-

mental music has been of more interest to the child than the vocal music but an examination of this situation brought forward the fact that the attainment set in vocal music has not been definite enough and the organization of special voice culture classes seems to have given new impetus to the vocal music. It was possible to drag through the choral work with very little musicianship on the part of the students but the instrumental work is based upon the true musicianship and in the opinion of many this is causing a like demand from students of the voice classes.

There is a question which has been asked concerning the different requirements for the instrumental teacher and the instrumental supervisor. While there is some slight difference in requirements, there is nevertheless the feeling that the supervisor should be able to do all that the teacher can do and in addition have that vision and organizing ability to co-ordinate and strengthen the work of the entire teaching group.

To recapitulate, first of all, the average high school graduate should take the equivalent of four years of college training which may be taken in an university, college or in a conservatory of music which has co-operative relationship with a college or university enabling its students to get the necessary general college subjects. One quarter of the four years' work should be given over to academic subjects including, as required subjects, those mentioned earlier in the article. There should be a small amount of various pedagogical subjects and the remainder of the time should be given to the very intensive training in the various music subjects. This plan is not impossible and seems highly desirable and necessary for the musicianship and teaching ability that schools have every right to expect.

Book and Music Review

Conducted by WILL EARHART, Pittsburg, Pa.

Child Songs From Hawaii. Ermine Cross and Elsa Cross. Illustrated by Jessie Shaw Fisher. C. C. Birchard & Company.

Here is a book that has a most refreshing tang. It is far from being so logical in character that it is useless outside of Hawaii: but it does have enough suggestion of local interests, objects and moods to make it decidedly attractive, and not a whit less appropriate, to children and their elders in the United States.

The book is as charming to the eye by reason of its many artistic illustrations in color, as it is to the ear. It is small enough and attractive enough to make eager little hands covet it. We have long wished for a book that might appropriately be placed in the hands of the children themselves. This book, while it has all the values that any teacher's book has, will be a delight to children, at home or in school.

The songs are short. The melodies are attractive, wholesome and sincere, the accompaniments are pleasing and are skillfully written, and the texts are excellent. Some few of the songs should be transposed a step upward in order to fit the voices of the children more perfectly, but this imperfection, which is common to many such books, is a minor one.

The authors are highly trained and skilled kindergarten teachers in the Henry and Dorothy Castle Memorial Free Kindergarten, in Honolulu. Texts, music and pictures were developed there for their own use. Kindergarteners and teachers of primary grades elsewhere will find the material unusually delightful and useful.

The Giving of High School Credits for Private Music Study. A Survey. National Bureau for the Advancement of Music.

No author is named on the title page of this inestimable book, but unstinted praise should be given to C. M. Tremaine who compiled it, and to the National Bureau for the Advancement of Music which supports him in the work.

The book seems to me to be absolutely complete. It is as indispensable to the student of the problem of credits for "outside" study as is a dictionary to the student of language. The "Table of Contents" is simply an alphabetical list of all the states in the Union: and under each state all of any consequence that is done or not done in that state and in its cities, separately considered, with respect to high school credits for private music study, is described and analyzed in detail. In the aggregate the result is imposing—and vastly encouraging. Better still it is illuminating. I doubt whether any one of us has given the subject so much thought and investigation that he will not find in this book information that will be entirely new and of great value to him.

Progress must certainly follow in the path of this survey report. Until complete information was at hand, opinion and resultant action were necessarily unsettled and hesitant. Now that all facts are placed before us every problem that, while it lurked in the shadows, seemed formidable, may be grappled with, and concerted thought and action become readily possible. As soon as every supervisor who is or should be, interested in the question of "outside credits" (and

that includes all of us) has had time to read this admirable study, improvement will begin.

Music Appreciation Taught by Means of the Phonograph. Kathryn E. Stone, Scott, Foreman and Company.

This modest little book commands admiration because of its practical quality. It presents a definite course that begins with first grade and ends with the eighth. Ten records, some of which are double-faced and contain more than one composition, are listed for each grade: and these are arranged progressively. Explicit directions are given the teacher as to what to say and ask in presenting the music to her class. A supplementary list of records for each grade, for classes that can use more, is also given. Additional value is found in lists of "Correlative Songs." These are songs that embody the same movement and mood as the record played: and they are recommended as a part of each lesson to follow the record and further develop an understanding of its meaning. A special, shorter list of records is given for the use of rural schools: and Part Two consists of seven chapters which prove the musical history and biography that otherwise would need to be diligently sought for through many large and weighty volumes.

The only shortcoming is due to the author's conception of the path along which children in the primary grades should be conducted. The preface states that "the purpose of this text is to fill the heart and soul of the child with the spirit and love of the beautiful." That purpose is beyond criticism: but just what the beautiful is, as distinguished from the materially interesting, is not clearly discerned if one judges from the selections and mode of treatment of them prescribed for lower grades.

Some day a book as practical as this, that at the same time envisions clearly and unfailingly the exact nature of the aesthetic, will be written. Would it were at hand now, for we all need it! Meanwhile this book, which errs only in the way that all of its kind err, will undoubtedly prove, because of its good practical sense, very useful.

The Village Blacksmith. Richard Kountz. The H. W. Gray Company.

I wonder how many supervisors of music are confronted with such a situation as I am about to describe.

We give annually in Pittsburgh a Public School Music Festival. One program is by elementary school pupils. As a part of this program we always wish to present a choral work sung by a three-part (or four-part or more) chorus of some 600 treble voices, with accompaniment by a symphony orchestra. In short, we want a cantata, as fine and rich in art-values as the best of those written for women's voices, but interpreting the thought and feeling possible to childhood rather than the thought and feeling of adults.

Of such art-works for children there is almost a complete dearth. Benoit wrote "Into the World," and his pupil, Kurvels, followed with "A Festal Day." They are good: but old-world conceptions of life—marriage and militarism forecast to the child—mar them. And then, one can not give these perenially, every time the daffodils blow.

There are a few, a very few, others. We gave them all, and looked for more: and there were none. There were thousands of "operettas," thousands of cantatas for women's treble voices: but so far as deep, sincere musical expression was concerned, the children were left inarticulate.

Then we turned to Pittsburgh composers, and began to "make our own." This cantata by Mr. Kountz is the third we have had written for us. In 1925 we must have a fourth, or else repeat one of the three. We are disposed to think that we are doing a large professional service in thus developing production in an important field of creative work.

I shall not review this present work in detail. Though it is just off the press we are already familiar with it and are delighted with it. It is simple, straight-forward, clear and restrained, yet very effective. It will sound well on the lips of children and they will become their best selves as they sing it—will become prophets and teachers (as they so often may be) to the grown-ups who hear them. Nor does it need 600 voices and a symphonic orchestra. It is not difficult, and would be effective in a smaller hall

with a hundred voices or fewer, and piano.

But when publishers issue a work of this kind they should be supported. If they discover (by looking in the cash-box) that music supervisors prefer sweet little operettas in which the children look so "cute" in their spangled dresses (and act like puppets and sing thin syrupy things in atrocious voices) they will not print these things that we *should* be giving. It costs money to print a work like this. (And the composers charge real money for it, for they do not anticipate an overwhelming popular demand. They could charge less if they could sell more.) Therefore (though I am not financially interested) I hope some other supervisors will look at this extremely meritorious work, and produce it. The world will be better for that: and so will you, and the children and the publisher.

A SURVEY OF THE GIVING OF HIGH SCHOOL CREDITS FOR PRIVATE MUSIC STUDY

(Continued from page 12)

of those seeking the establishment of music credits.

The Survey has received the highest praise and most enthusiastic comments from educational authorities all over the country. Peter W. Dykema, Chairman of the Department of Public School Music of the University of Wisconsin, Madison, Wisconsin, and a former President of the Music Supervisors' National Conference, has written to Mr. Tremaine as follows:

"I have looked through with much interest the galley proof of your survey of the subject of crediting in the public schools' music study under private teachers. Almost any compilation on this important subject would have been a great help to many school officials who are carefully con-

sidering this question, but your publication is so complete and so unbiased that it is almost invaluable at the present time."

Charles H. Farnsworth, Associate Professor of Music at Teachers' College, Columbia University, New York City, writes as follows:

"May I congratulate you on the very effective material that you have been able to get together? Such information is invaluable for all supervisors, but especially for those institutions that have to do with the training of teachers. It should also be of great interest to administrators and Boards of Education who have to do with the setting of policies for the communities for which they are working."

Osbourne McConathy of the Northwestern University School of Music, Evanston, Illinois, who is also a former President of the Music Supervisors' National Conference, says:

"I think you have done a remarkable piece of work and one that will do an enormous amount of good because of its thoroughness and quality."

Single copies of the Survey will be given without charge to certain limited classes, including boards of education, music supervisors, and presidents of music clubs. To certain others, including music teachers inside and outside the schools it is furnished at the cost price of 60 cents per copy. (The regular retail price is \$1.00.)

FOLK MUSIC IN THE PHILIPPINES

(Continued from page 30)

sets a rapid tempo, $\frac{3}{8}$ time, with two groups of sixteenth triplets and the third count an accented eighth. This introduction is continued until the singer bursts into this melody—do (2 counts) *sol* (1 count) *mi* (2 counts) *re* (one count) *do* (first note of the triplets again, the accented note of that measure being *re*, and the accented note in the next measure being *ti*, etc., etc.). This effect is curious, suspending the resolution we naturally expect to be immediate. Its rhythm is feverish and compelling.

The dances of the Moros are pantomimical. Pigafetta, Magellan's companion, a graduate, I believe, of the ancient University of Paris, who sought out the great navigator in Spain in the hope of seeing the world, knew art, and his keen observations on the culture he found in the Philippines make excellent reading. At that time in Cebu, he said, the "songs were monotonous and the dancing pantomimical." Since then Filipino music has traveled far, while Moro music has remained the same. To our standards some Moro pantomimes are decidedly "broad." On the other hand, an interesting commentary on what these *non-Christian* peoples think of our "social" dancing is told by a man who knows intimately the Tinguians, a section of the Igorot, Mountain Province people. When he showed how our men place their arms about

their dancing partners, a native who spoke English fluently said that such liberties would not be countenanced under their code of morals.

An entire monograph could be written on the rhythm of these Moros and the Mountain people. Among the Manobo peoples in northeastern Mindanao, an expert dancer will try, if necessary, fifty different drummers and gong players before he chooses one whose accuracy of rhythm would insure the proper setting for his intricate dance. Those of us who know Dr. Seashore's tests for the fundamental musical capacities and responses, and have experienced difficulties in differentiating the intentionally unequal recurrence of beats on the rhythm record, realize that these rhythmic hair-splitting Moros have us beaten to a standstill. No mechanical instrument could more perfectly record the regularity of their drum and gong beatings.

The Mountain people offer an unequaled study of primitive peoples influenced by a transplanted religion, such as Mohammedanism, and by a culture-civilization, such as the Spanish. The roots of their music go back into the dim past. Filipino music *per se* has not deviated theirs from the direct line back to its fountain head. Again, these people use mostly the drum and the gong, types connected with Asiatic mainland progenitors. A

group of Igorot soldiers who make a superb appearance in their trim Constabulary uniforms vie with a Greek temple frieze when they dance around a "canyao" fire in their breechcloths, shields, and spears. They dance and retire with quick or slow foot movements which are often almost imperceptible. By a digging in of their toes they pull themselves over the ground, or suddenly change to a flare with their legs by which they leap forward in perfect precision. As a spectacle, it is astoundingly beautiful.

There is real vocal singing in the Mountain Province. Professor Otto Scheerer, of the Comparative Language Department of the University of the Philippines, long identified with research among and actual administration of the Benguet Igorot peoples, states that he does not remember ever hearing an Igorot mother sing to her baby. However, the children play and sing rapturously. One Bontoc game, reported by Dr. Hillary Clapp, whose name was Pit-a-Pit until Bishop Brent sponsored his academic and medical school education, is a joyous outpouring of childish spirits as boys and girls play together in the river. With a whoop at the end of the music, they duck under.

Other evidence corroborates the fact that the Mountain tribes have been in contact with the Chinese and Japanese at a most remote date. Professor H. Otley Beyer, of the Department of Anthropology of the University, a man whose library of published and unpublished manuscripts concerning every angle of life in the archipelago is a monumental contribution, played some phonograph records of Japanese songs to the Ifugaos. They were frankly puzzled. The tunes were like theirs, but they could not understand the words! Ifugao music is highly ornamented, more rhythmic than melodic.

General characteristics of Igorot music are: pentatonic scale, sudden

leaps down an octave, curious catches in the voice which can be reproduced in our notation only by acciaturas, and accelerandos in tempo occurring at the same moment with decrescendos in tone.

The Bontocs and Benguets use the bamboo "subing," or what we would call "jew's harp," for love-making. The Benguet girls move lithely through the macadam streets of Baguio pounding a "devil stick" against their palms, two vibrating baboo tongues with one hole for manipulating skillfully three tones, all of which tends to keep away the ever-following evil spirit, ever to be placated! One occasionally sees a youthful swain of twelve to fourteen summers, arrayed in his best "gee" string, his superbly smooth skin glistening in the sun, swinging along to music which he is playing on a "nose-flute!" One nostril is stopped with a piece of leaf while he blows with the other side, and produces by manipulating four holes a faintly audible melody which is practiced beforehand in order to capture the young lady.

The emphasis of this article seems to be placed upon the music of the Moros and the Igorots. It is only a matter of proportion in interest, their music being the least known to us. By no means, however, is it the most musical according to our standards. The Filipinos themselves have developed a number of composers who have used

SINFONIANS—Attention

Supreme President, Peter W. Dykema, announces that there will be a Sinfonia Initiation Tuesday afternoon, April 8th, in Hotel Gibson, at which time all Sinfonians are requested to be present and take part. The meeting will be followed by a dinner for Sinfonians only.

CHARLES E. LUTTON,
Supreme Secretary-Treasurer.

in their compositions the native themes from folk songs. These folk songs in dressed-up form, harmonized in our manner, are not entirely satisfactory, because they have lost much of their pungency, even allowing for an original harmonization which breaks many of our rules considered fundamental to good writing. The Filipino folk song previous to and since Spanish time is delightful, and ought to be left in its own medium, with simple accompaniments even to the point of stiffness, with few modulations and a copious use of the tonic and dominant harmonies. It goes without saying that Moro melodies and Mountain tunes must not be accompanied, and part singing is not found among these peoples as their original inheritance. However, those of us who hear their melodies naturally think the supporting chords, many of which have to be modal.

At the extreme northern end of the archipelago is a string of islands called Batanes, separated from Luzon by a channel so rough that boat communication is always perilous and often completely severed. The people are seafaring for the most part, and their most typical song (*halusan*) is sung at the oars, or with different words in some shore occupations. The helmsman begins with a plea for protection from the sea, almost chant-like in its outline. The crew answers antiphonally, three phrases each, ending with "pull, pull away at the oars, a-la, a-la." Typhoon season has just ended—in late September. When it begins again in June of next year, and you read that a frightful storm, brewed at Yap, has devastated the China coast, including Swatow and Hong Kong, you will know that it catapulted westward through the Batanes Channel. Above the roar of the winds that stunt the trees, make necessary low-lying stone houses in the wooden-structured tropics, and beat all exposed barks to

match-sticks, you can picture the courageous Batan sailor as he sets resolutely about restoring his damaged property, singing, with fatalistic imperturbability,

God bless our voyage now!
Pull, pull away!
Over the sea we go,
Pull, pull away!
Now, Sailors, harder still,
Shorten the way!
Pull, Sailors, with a will
Shorten the way!
Now take it full and strong,
Ah! Ala-la!
Sing as we row along,
Ah! Ala-la!

A QUESTIONNAIRE

Should Chorus Singing Be Required In the Senior High School?

For some time I have been wanting to put the above question to the Supervisors and teachers of music in the high school. There seems to be quite a difference of opinion on this question among supervisors of music, teachers of music and educators as well.

In order to find out what the majority think in this matter, I have asked the editor of the JOURNAL to insert in this issue the questionnaire below. The result of this inquiry will be published in a later edition of the JOURNAL.

All Supervisors of Music and Teachers of Music please answer, giving name, and position, cut out and send to

CARL BORGWALD,
Central High School,
Duluth, Minn.

Should chorus singing be required
In the Junior High School.....
In the Senior High School.....
Required and selective.....
Or required of all students.....

Please answer yes or no.

Name
Position
Address